KINEMATOGRAPH WEEKLY

Kine Weekly

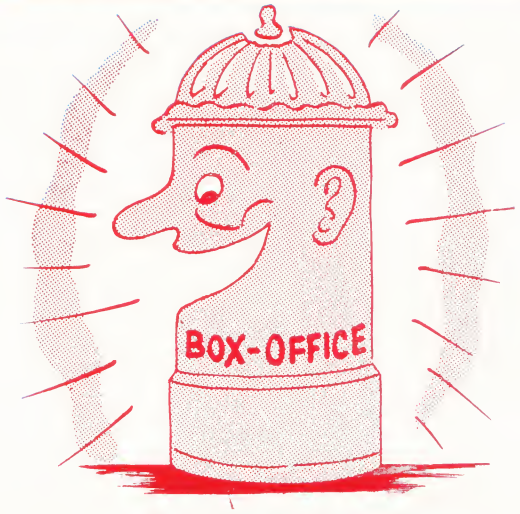
APRIL 13, 1961
Vol. 527 No. 2793

Registered at the G.P.O. as a Newspaper

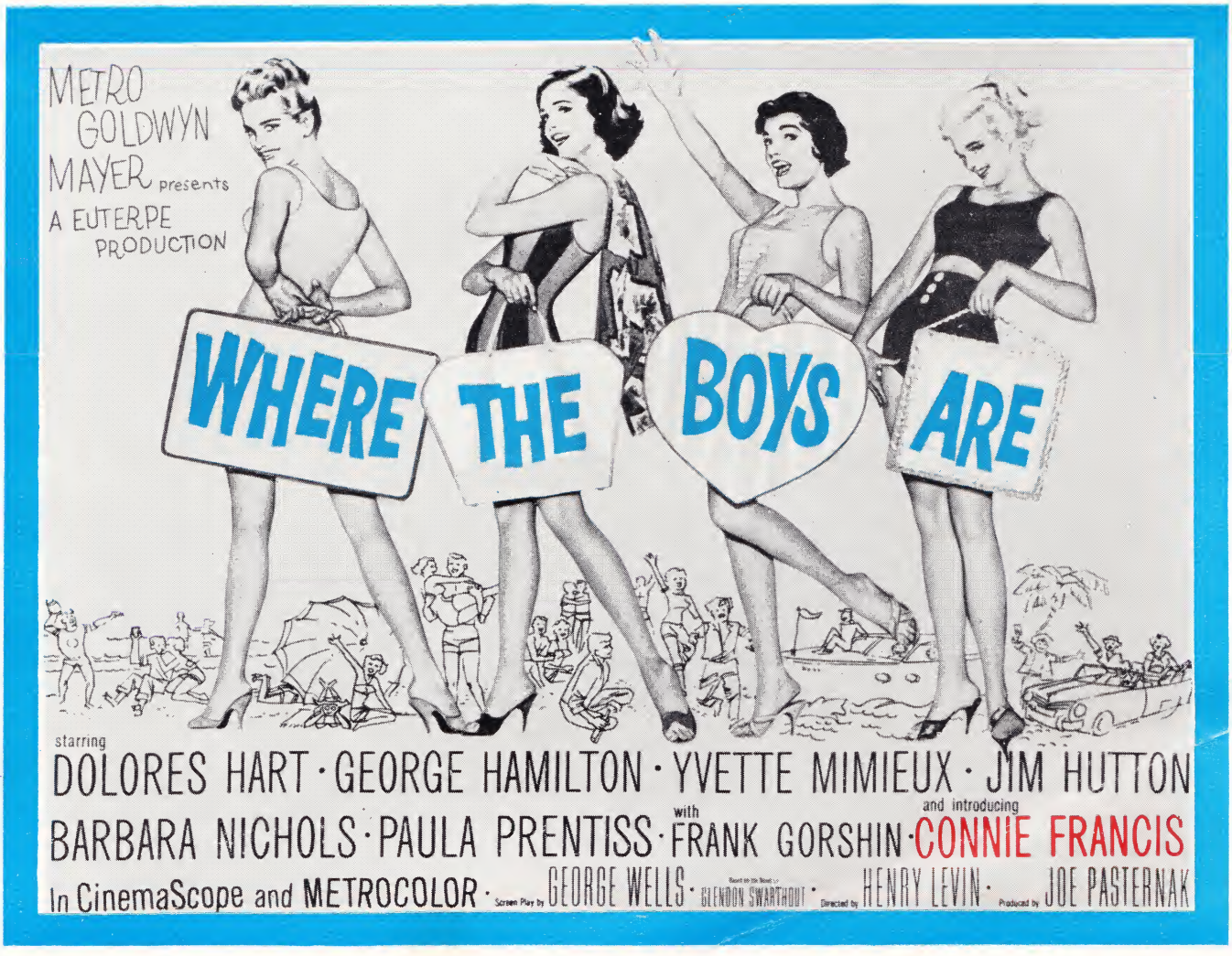
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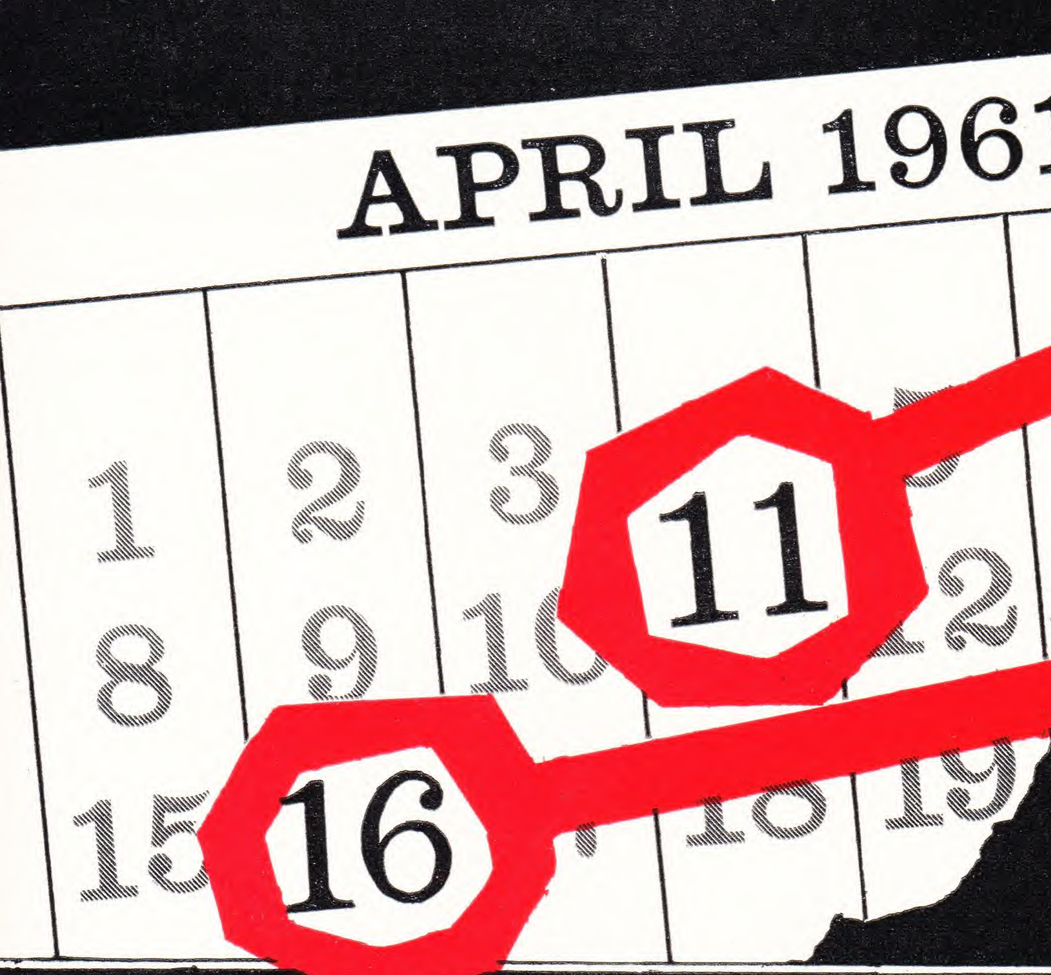


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Directed by R. G. SPRINGSTEEN

Screenplay by LEWIS COPPLEY · Produced by SAMUEL BISCHOFF and DAVID DIAMOND

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RICHARD EYER · JOHN LARCH · MIIKO TAKA with BILL WILLIAMS MICHI KOBI REIKO SATO

and SESSUE HAYAKAWA as *"General Matsui"*

Produced by IRVING H. LEVIN Directed by PHIL KARLSON Production Executive HARRY L. MANDELL Screenplay by TED SHERDEMAN and WALTER ROEBER SCHMITT

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More people prefer
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News highlights . . .

EIRE TV BAN ON BRITISH FILMS

BRITISH films will be barred from Irish television when it goes on the air in November unless an agreement is signed between Irish Equity and Radio Eireann.

Dermot Doolin, secretary of the Irish actors union, said this week that an arrangement was made with British Equity last July to bar films made in England unless an agreement was signed. "We have not yet got that equitable agreement," he commented.

VENICE APPROVED

ALTHOUGH no official announcement has been made by the IFFPA following its recent discussions with the Venice festival authorities, it is believed the rules of this year's festival will be approved.

BFPA secretary J. P. H. Walton said this week: "We have not yet had any formal indication that the festival is approved. Nevertheless, we have reason to suppose that Venice is O.K."

LABS. PAY TALKS

THE ACTT is to report back to its members on various proposals put forward at a meeting with the Film Laboratories Association last week to negotiate wage increases for laboratory workers.

The Union is concerned at the large turn-over in the various laboratories, resulting in a lowering of quality, due to relatively low rates of pay. A further meeting with the FLA is expected next week.

SECOND FEATURES

THE BFPA'S second features committee on Monday made a "very sensible and factual survey" of the situation regarding second features.

Secretary J. P. H. Walton told KINE. that the committee made certain recommendations to the association's council which would be discussed at its next meeting. BFPA council meeting page six.

TENPIN BOWLING

ABC AND TOP RANK Bowling have formed a new trade organisation to be known as the Tenpin Bowling Proprietors Association of Great Britain. Full membership will be open to the proprietors of all centres with 10 or more lanes.

Ellis Pinkney will act as general secretary in addition to his duties as secretary of the CEA. The Association will meet at CEA headquarters.

ABPC launches a record production programme

TEN NEW FILMS have been scheduled by Associated British Picture Corporation for production in the next few months. The programme, biggest ever announced by ABPC, calls for a budget in excess of £2 million. In addition, a number of other major projects are being considered which will boost the company's 1961 output even higher. The programme was revealed this week by the company's managing director, C. J. Latta.

And proof of the fact that the company believes the public wants to laugh is that five of the 10 scheduled pictures are comedies.

First on the floor, said Mr. Latta, would be "Go To Blazes," in which comedian Dave King makes his British screen debut, starting on April 24.

Kenneth Harper is producing, Michael Trueman directing, and the script is by Peter Myers and Ronnie Cass.

The same producing and writing team will also be responsible for a spectacular musical, "The Young Ones," to be made in colour and CinemaScope. Top pop singer, Cliff Richard, backed by "The Shadows," is the star. "The Young Ones" will be packed with a dozen musical numbers. Sydney Furie, a talented young Canadian, will direct.

Drake afloat

Charlie Drake, whose first film under his ABPC contract, "Sands of the Desert," proved such a resounding box-office success, is to return to Elstree in the summer for a second picture. The new film, as yet untitled, will take Drake aboard a naval cruiser with a bevy of lovely girls.

Gordon Scott produces, David Macdonald directs. It is planned to support Drake with a number of leading screen favourites.

Later this year, Tony Hancock will be starred in his second Associated British production. The team which made Hancock's "The Rebel," will produce this new subject. Alan Simpson and Ray Galton will therefore prepare the script, W. A. Whittaker will produce and the directorial reins will be in the hands of Robert Day.

The fifth of the new films will be "Nicola," a Warner production which Karl Tunberg is currently scripting and will produce. "Nicola" is based upon a best-selling novel by Audrey Erskine Lindop.

Next on the production schedule is "Tamahine" which will be an Eastman Color production in which Continental star Elke Sommer will play the title role. "Tamahine" will be produced by Bill Whittaker from the novel by Thelma Nicklaus and the film will be made partly on location in the South Seas.

Another new film, "The Pot Carriers," is a prison comedy which is scheduled for production late in 1961. This is being scripted.

Eighth of the new films will be "If Chance A

continued on page 7

Halas & Batchelor coming-of-age expansion plans

EXPANSION OVERSEAS, including plans for new sales promotion activity abroad, and the creation of a new cartoon character will be announced by John Halas at a celebration to be held at the May Fair Hotel, London, on May 18, to mark the 21st anniversary of the husband and wife cartoon team of John Halas and Joy Batchelor.

The Halas and Batchelor Cartoon Film Unit this year enters the greatest production programme in its history.

Highlighting the programme is the company's first live-action feature film, "The Monster Of Highgate Ponds," which has just been completed for the Children's Film Foundation.

Halas and Batchelor is also working on some effects for a new version of "The Thief Of Bagdad," produced by Titanus.

In addition to the creation of the new cartoon character the team is also expanding its overseas developments during the coming months. The permanent New York and Chicago liaison offices have now become an integral part of the organisation, and plans are being completed for sales promotion overseas.

The latest television series, "Habatales," and "Snip and Snap," which was produced for ABC Television and released throughout the world by Associated British-Pathe, is now successfully running in the United States and Canada, and has already been sold to 46 countries.

COLOUR REELS OF FA CUP FINAL

The FA Cup Final at Wembley on May 6 between Tottenham Hotspur and Leicester will be covered in colour by Pathe News and British Movietone News.

The films will contain all the highlights of the game and will be shot from several camera positions.

Viewpoint

A NATIONAL PROBLEM

THERE is no lack of determination at the Federation of British Film Makers to bring to a head the question of the National release—or third circuit.

Lord Archibald made this clear at his press conference last week.

The urgent need for an effective outlet alternative to the ABC and Odeon releases and reasonably comparable in revenue-earning capacity is felt by producers not only in the Federation but also in the BFPA.

Having decided not to press for an adjustment of the quota at the present time, the Federation is continuing its investigations into the National release, and the position generally.

If a solution to this problem cannot be found within the industry it seems certain that the Federation will rattle the bones of the National release before the government in an endeavour to obtain legislative measures to curb the trend toward a duopoly in the two major groups.

Lack of product

It would be unfortunate if it became necessary for the government to intervene.

The situation has arisen, without question, from the insufficiency of product of top box-office calibre.

But it might be argued that, if a serious attempt had been made to make the National release gel from the outset, the problem might not be so contentious today.

As it is, the fluidity of the National release makes it an indeterminable factor; and its greatest weakness is its weakness in the London area.

If there is a solution to this complex problem, it might be found in a re-examination of the London release pattern, where the odds are against a good film that fails to get an ABC or Odeon release.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

WITH British films scoring spectacular successes here and abroad, it is not surprising to find that there is no depression at the ABPC studios, Elstree.

In fact, the studios are going to be very busy. On Monday, C. J. Latta, managing director, disclosed details of ABPC's most ambitious production programme, embracing ten pictures at a budget in excess of £2,000,000.

The emphasis, it will be noted, is on comedy. At least half the programme will be in this category.

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THE MORALE at the studios is indeed high for three films produced there recently are currently enjoying successful runs. They are "The Sundowners," "The Long and the Short and the Tall" and, of course, "The Rebel," which has already cracked the ABC London release record before the end of the run.

For their part in these successes, "C.J." paid a well-deserved tribute to Jimmy Wallis and members of his production team—Bill Whittaker, production controller; Vaughan Dean, general manager, and his assistant Alan Goatman; Bob Lennard, casting director and Fritz Gotfurt, scenario editor. It is obviously a very happy team.

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MACGREGOR SCOTT, AB-Pathe's managing director, was called upon to give a report on progress in the overseas markets. It was impressive.

A deal has been signed with Walter Reed of Continental Distributing for the release of "The Rebel" in the U.S.

This will be supported by a personal appearance tour by Hancock, extending over several weeks in the States and Canada.

Mac also disclosed that seventeen Elstree productions had been sold to Eliot Hyman of Seven Arts Films—not for U.S television, mark you, but for theatrical release.

It is a record deal for AB-Pathe, backed by a 400,000 dollar guarantee against percentage.

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OTHER bright spots in the AB-Pathe overseas business are the successes of two comedies, "Operation Bullshine" and "School for Scoundrels." Both are setting up records in many territories abroad.

Big business is being done with "The Royal Tour of India." In Germany, for example, 80 copies are in circulation.

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IN PASSING, Mac paid tribute to the very effective help given to the sales force by the promotional activities of the corporation's publicity division, headed by David Jones.

We learned from David that, as a result of the impact made by the recent large-scale advertising campaigns for "The Long and the Short and the Tall" and "The Rebel," the board has agreed to make a big splash for the Richard Todd comedy "Don't Bother to Knock." He disclosed that up to £40,000 will be spent on the launching of the picture.

There is no doubt that the ABPC policy of bold, spectacular advertising is paying dividends.

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THAT delightful adventure romp, Disney's "Swiss Family Robinson" put up an astonishing performance over the Easter bank holiday period.

On the three legs of Odeon London release it created an all-time record. The takings were in excess of £137,000—about 21 per cent. higher than the previous best for the London release.

In 74 out of the 86 situations it created new house records, which illustrates the wide appeal of the film.

The record shows once again that it is difficult to better good family entertainment.

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THE BFPA will, according to Arthur Watkins, resist the suggestion that it is up to producers to find the wherewithal for the salvation of second features.

The BFPA president was instrumental in placing the matter on the agenda for the last meeting of the committee of the five trade associations.

As it so happened, he was out of the country at the time of the meeting. "If I had been there," said Arthur, "I would have rebutted the recommendation that the second feature problem was one for the producers to settle together with the MPEA."

"It is an industry problem," said Arthur. And he thought it was quite wrong for other sections to "pass the buck" to the producers.

So we can assume that it will be quickly passed back to the Five A's.

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OF THE many economic difficulties which beset the independent producer, not the least irksome is the inconsistency of treatment as between distributors.

Some renters make an allowance for second features booked from another source. Others do not—as a rigid policy.

However, in spite of the dust which has been stirred up around this issue, Jack Phillips and Bill Chalmers intend to apply themselves, as vigorously as before, to producing the goods.

The tragedy of Walton hit them as much as, if not more than, anyone, dependent as they are upon continuity in production.

However, they have weathered the temporary set-back and are to proceed with a programme of five pictures, with the blessing of the NFFC.

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SO THE seven-year-old partnership, specialising in second feature production, will continue on an active basis, so long as there is a demand for the product.

Up to now Jack and Bill have been associated with about 30 pictures, all of which have been booked by one or other of the circuits.

Moreover, the partners are satisfied that, even if they personally have not made fortunes, the films have paid their way to the satisfaction of the NFFC.



Two of the six C. M. Woolf Memorial Cottages at Glebelands. Four are being built for retired members of the trade, and the other two will provide accommodation for members of Glebelands' staff

SO MUCH publicity has been given to the troubles that have, so far, beset "Cleopatra" that one might almost think that the future of 20th Century-Fox was completely bound up in this one film.

But, of course, this is quite untrue. The fact is that it is only one—a big one admittedly—of more than a score of films that will come from Fox during the year.

Bob Goldstein, the company's executive head of production, has been telling me something, during a flying visit to London, of the tremendous programme the company has for 1961.

Danny Kaye, Jennifer Jones, Tuesday Weld, James Stewart, John Wayne, William Holden and Gregory Peck are just a few of the international stars who will be appearing in the Fox line-up.

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IN ADDITION to the Hollywood output, Syd Rogell, who is now in charge of Fox British production, has half a dozen projects in hand.

An advance guard of producers are already at work in London on these films. Mark Robson will produce "The Inspector," from Jan de Hartog's novel, with Natalie Wood starring—and it's the first of four British pictures he will produce.

He is currently negotiating for a top British director and cast for "The Greatest Raid Of All"—about the 1942 St. Nazaire raid.

Leo McCarey will produce and direct "China Story," with William Holden starring, and will start shooting on May 21.

Darryl Zanuck will be making "The Longest Day" both in France and Britain.

And since "Cleopatra" is due to start in June or July with a Hollywood base it's no wonder that Goldstein is bubbling with enthusiasm about 20th Century-Fox's future.

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THE globe-trotters of Lion International are busy exploring the overseas markets. Victor Hoare left on Tuesday for visits to New York and Toronto. He will be away for two weeks.

In New York, Victor will confer with Lion's man-on-the-spot, Michael Bromhead, who is doing a first-class job for the company.

Michael has done the spade work for several important deals, among which "Black Tights" and "The Pure Hell of St. Trinians" figure prominently. Victor expects to conclude them during his stay in New York.

News of the successful opening of "Saturday Night and Sunday Morning" at the Baronet, New York, put Victor in a very happy frame of mind before his departure. The first week of the run was the best ever for the cinema and the Saturday take the highest on record.

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LION'S Sidney Safir is off to the Continent to visit Germany, Austria and Switzerland.

And Gary Dartnall is making a tour of the Far East, which will keep him out of this country for three months.

He will visit Japan, Korea, Hong Kong, Singapore, Indo-China, Colombo and the Philippines, among other markets in the East.

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DUE here from Manila, via Paris, on May 10 is Cirio H. Santiago, who is regarded, I am told, as one of the most gifted young film producers in the Far East.

He is coming here with his wife, Annabelle, his brother Danilo, and crew and artists. They are shooting a location picture called "Seven Nights in Paris" for Premier Productions and People's Pictures, which are divisions of the C. Santiago Film Organisation in the Phillippines.

Although he will be in England only for three days Mr. Santiago is hoping to enlarge his British acquaintance; then he will carry on with his European itinerary, which will include Copenhagen, Geneva, Nice and Rome.

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IT SEEMS as though the British sense of humour is pretty well universal these days.

The thought is prompted by the news just received that that very British Anglo comedy, "Carry On Constable," has scored a box-office record in Montevideo and has gone into a third week at the Ariel Theatre there.

It augurs well for its success in Latin America where, of course, it is being handled by ROFD.

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IT WAS a great shock to hear of the sudden death of J. W. Duffield-Harding, particularly as he had, almost up to the moment of suffering his fatal stroke, appeared to be in his usual, cheerful good health.

The BKS has an unenviable task in finding his successor. Since he took over as BKS secretary in December, 1956, he had done a magnificent job in reorganising the administrative side of the society, a task where his previous years of experience as a bank manager was of great value. Our sympathy goes to his widow and son.

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FOR many years a well known member of the sales side of the film business, in Birmingham and Nottingham, Bill Williams died in the Middlesex Hospital on Easter Saturday, after a long illness.

Until recently Bill had been in the industry for over thirty years, during which time he had worked in London and (for the last fifteen years) in Nottingham and Birmingham. He was with the old Anglo-American company and was later associated with International FD, Paramount and Grand National.—**The Stroller.**

CTBF INVITING APPLICATIONS FOR COTTAGES

THE CTBF is ready to consider applicants for occupation of the C. M. Woolf cottages now being completed at "Glebelands," the fund's rest home at Wokingham.

The council invites members of the trade, as well as local CTBF committees, to submit recommendations, all of which will be carefully considered.

Four of the six cottages being built will be available to retired members of the trade. The other two will provide accommodation for members of Glebelands' staff.

No hard and fast rules will be applied in the selection of occupants.

As a general guide, it is thought that the occupants should be about 65 years of age, or a little older; persons well enough to look after themselves and who can reasonably expect to occupy the cottage for several years.

A cottage could be made available, for example, to a married couple, where the man has spent the best part of his life in the industry.

Perhaps to a retired man and an elderly sister. Or to two brothers, or two sisters, if both, in each case, had been employed in the industry for some time.

Normally, the cottages will be available rent free and the council, therefore, has in mind persons of small means. It is expected that they would cater and cook for themselves but if this is difficult from the financial point of view, assistance will be given from the fund.

The cottages, semi-detached, are sited in a very pleasant setting alongside the drive in the grounds of Glebelands, within a conveniently short distance of the house.

Each cottage has two living rooms, two bedrooms (one very small), a kitchen, a combined bathroom and lavatory, and a separate lavatory with access from outside the cottage.

The cottages are installed with under-floor heating, with thermostatic control, and modern kitchen equipment. Carpets, curtains and essential items of furniture will be supplied, but the occupants will be allowed to take in a reasonable amount of their own furniture and effects if they so desire.

The new homes are a worthy addition to the fine amenities at Glebelands.

Details of possible applicants for the accommodation should be sent to the secretary of the CTBF. All will be sympathetically considered by a small sub-committee.

News of the Week

Third circuit vital to a healthy industry, says Lord Archibald

"A THIRD CIRCUIT is absolutely essential. It is vital to a healthy British production industry." So said Lord Archibald, president of the FBFM, following last week's council meeting, which discussed the problem of the National release and screen quota.

The council received a report of the meeting with the BFPA and CEA at which it was agreed that the associations would not recommend a change of quota for the next quota year.

It also received reports on various inquiries and discussions regarding the National release. The council reaffirmed its view that an effective third circuit is essential both for British and for American films.

The council noted that this view was commanding considerable support and hoped that this will result in practical measures designed to improve the present pattern of exhibition.

If the present drift to duopoly continues, however, the council feels that producers will have to safeguard their position by pressing strongly for a reshaping of the screen quota.

The council approved a proposal that a committee should be set up to study the most suitable method of amending the Films Act.

The Federation's actions so far on the question of the deterioration of the National release have been mainly of a fact-finding nature, said Lord Archibald.

There is no problem outside London, he said. But in London the value of the National release is only half that of the Odeon or ABC release.

"You cannot make up the lost half in the provinces," he added.

The Federation will consider what action it will take in the light of further inquiries. It does not necessarily follow that the Federation will press at a later date for a different method of applying quota, as it is by no means certain that such a measure would achieve the desired result.

But it may be necessary to seek Government intervention if the trade cannot find a solution to the problem.

Said Lord Archibald: "The matter could be forced by Government action, without creating a nationalised circuit."

NFFC. — The council considered correspondence with the NFFC concerning the producers' request for a higher overheads allowance.

Lord Archibald stated that no progress had been made on this point. It was, however, important to the producer, who might have to undertake work on several subjects before finding a script that can be brought to fruition.

A higher overheads allowance, he said, would encourage producers to be more selective in the preparation of scripts. As it is, producers are sometimes compelled for economic reasons, to go into production with a subject which is not entirely to their satisfaction.

The Federation will continue to press the issue with the NFFC. "We are fighting for a principle," said Lord Archibald.

Second features. — The proposal that second features should receive a higher allowance from box-office takings will be discussed at the next council meeting.

New member. — Raymond Stross Productions was accepted into membership—now 40.

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

SECOND FEATURES MUST BE GOOD

THE DIFFICULTY of the second feature market is an industry problem, thinks the BFPA executive council. "We will definitely say it is an industry matter," said Arthur Watkins, BFPA president, after last week's council meeting.

The meeting considered the report of the committee of the five trade associations, and the proposal that second features should be given a larger allowance from box-office takings was referred to the second features committee which met on Monday.

Commenting on the proposal, Mr. Watkins said that the industry must decide whether it must have second features or can do without them.

"If second features do matter, they must be good," he added.

Mr. Watkins mentioned that the major circuits were of the opinion that second features were wanted by the public.

Pointing to the economic difficulties of second feature producers, he said: "Producers dare not spend more than 'X' because the estimate of the return is 'Y'."

Edinburgh festival.—The council has decided to give financial support to this year's festival.

"The BFPA," said Mr. Watkins, "will do its best to send a suitable film.

"But," he added, "as I have said so often before, there are too many festivals, and there are not enough good films to go round."

New members.—Asher Brothers Productions. Ltd. (Jack Asher) was welcomed into membership.

The transfer of the membership of Beaconsfield Films, Ltd., to GHW Productions, Ltd., was confirmed.

The council welcomed Leigh Vance attending the council meeting for the first time as the nominated representative of Zodiac Productions, Ltd.

FIDO.—S. Pallos was nominated to serve as as an alternative director of FIDO in place of George Minter who has resigned.

THREE BFA AWARDS GO TO UA FILM

UA's "The Apartment" directed by Billy Wilder, won three major prizes in the 1960 British Film Academy awards, presented by the Society of Film and Television Arts.

It was voted the best film of the year from any source. Its stars, Jack Lemmon and Shirley MacLaine, won honours for the best performances by a foreign actor and actress, respectively.

Bryanston's Woodfall production, "Saturday Night and Sunday Morning," released by British Lion, also won three awards.

It was named the best British film. Rachel Roberts's performance was voted the best by a British actress and Albert Finney was named as the most promising newcomer to leading film roles.

Peter Finch, star of "The Trials of Oscar Wilde," received the award for the best performance by a British actor.

The other awards were:

Best British Screenplay.—Bryan Forbes—"The Angry Silence."

United Nations award.—"Hiroshima Mon Amour" (Franco-Japanese co-production) for the best film illustrating one or more of the principles of the UN Charter.

Short film.—"High Journey" (France—NATO).

Specialised film.—"Dispute" (GB).

Animated film.—"The Interview" (U.S).

ATV openly invites more competition

OPENLY INVITING competition for the existing programme contractors in commercial television, Associated Television advocates a second commercial network in Band III, in its submission to the Pilkington Committee.

It also proposes that the existing services, BBC and ITA, and the proposed second commercial network, should be duplicated in transmissions in Bands IV and V, using the 625-line standard of definition.

ATV states that it is also in favour of pay-tv, but proposes that the service should be restricted to line transmission, until the frequency requirements of the free services are satisfied.

Disclosing the main points in ATV's submission, Norman Collins, deputy chairman, told a press conference last week: "We want to get into 625 lines because the future of the television industry in this country lies in the higher standard of definition."

Mr. Collins said that the company was prepared to contribute to the cost of providing the duplicated services.

If the proposal for the duplicated services is not adopted, Mr. Collins stated that ATV is prepared to provide a 625-line service in Bands IV and V of not less than four hours' duration each day, in addition to the service it already provides in 405 lines in Band III.

In the 625-line service, ATV is also prepared to transmit programmes in colour for not less than one hour each day, using a compatible system that could also be received in black and white by non-colour receivers.

In favouring the establishment of a competitive commercial television network, ATV proposes that two independent companies should be appointed for the same days of the week in the same area. The company seeks a seven-days-a-week operation.

Seven per cent. PRS discount for all—six guinea minimum

THE Performing Right Tribunal has decided that all cinema exhibitors, whether members of the exhibitors' associations or not, should qualify for discount of seven per cent. on performing right licence fees if paid within 30 days of their falling due.

Walter Raeburn, Q.C., chairman of the Tribunal, gave judgment on a reference by the AIC in which the CEA appeared as an interested party.

During the three-day hearing last month it had been pointed out that the only matter in dispute was the scale of discounts allowable, which varied between 5 per cent. and 7½ per cent, to members of the respective associations according to the total membership of their association.

Mr. Raeburn said that in effect, on the basis of present enrolments, it meant that a member of the CEA qualified for a discount of 7½ per cent. from the licence fee payable, whereas the discount for a member of the AIC was 5 per cent., and an exhibitor belonging to neither association could claim no discount at all.

He said, "It is very likely true that in years gone by, when the cinematograph industry was rapidly expanding, the PRS did derive valuable benefits from being able to deal with multiple and constantly multiplying exhibitors largely through the single channel of the CEA, which in particular made payment of the fees claimed by the PRS more palatable to its members.

"It is also true that the CEA is, by virtue of its comprehensive membership, well placed today to negotiate conveniently with the PRS for a large body of the industry. Accordingly it might appear to many that there was something to be said, on the face of it, for its qualifying for favoured terms.

"The AIC, however, in the course of the hearing, was able to show that discrimination had no such merits. Each agreement places precisely the same duties on each association. The same discount allowed to each would automatically produce a larger allowance for the larger association.

Punctual

"The discount, moreover, is granted, not to the association which renders the actual or notional services to the PRS, but to its individual members, subject only to the condition of punctual payment of their respective licence fees.

"It follows that a member of the CEA who duly pays his fees enjoys a substantial advantage over a member of the AIC for no better reason than that he happens to have joined the larger organisation."

Mr. Raeburn said the AIC came into existence in 1951 by breaking away from the CEA, precisely because there were exhibitors who felt that their interests were being over-ridden by the conflicting interests of the large circuits, with their links with production and renting, which were regarded as dominating the policy of the CEA.

"A scheme which had the effect of penalising the individual exhibitor who sought to safeguard his own interests by keeping clear of the CEA would thus be pregnant with the possibilities of unfair restriction and injustice," he said.

"On balance, therefore, the tribunal has come to the conclusion that differentiation in the matter of discounts (whatever might be the position in some other case where valuable services really were currently rendered) is unjustified and wrong."

There ought in the circumstances to be all-round equality, regardless of the number or size of associations or of the absence of membership of any association, he said, and pointed out that it emerged during the hearing that if it had been entirely free from outside pressure, the policy of the PRS itself would have been that which the tribunal now approved both as regards non-discrimination and in respect of the principle of abrogating all discounts.

"Consequently, by way of ensuring that the PRS shall recover in licence fees neither more nor less than it has already been recovering, and in order not to disturb the formula provided under the scheme, the tribunal direct a special allowance of 7 per cent. to be made by way of deduction from the total sum produced in each case by the formula.

"So as further to bring the result into line with current practice, the allowance will only be made where the relative exhibitor pays his fees within 30 days of their falling due. The minimum fee of six guineas will apply to all exhibitors.

"For the rest, the tribunal rejects the proposition laid down in Clause I of Tariff C to the effect that the 'normal' tariff of the PRS for commercial cinema entertainments is one per cent. of the box-office takings, less entertainments tax where payable, and the further statement that the tariff actually propounded is to be applied 'in consequence of the special difficulties confronting cinema proprietors at present.'"

LETTER TO THE EDITOR

GOOD 'SECONDS' CAN BE MADE

ALTHOUGH controlling a subsidiary producing shorts for cinema distribution—and which in turn could, naturally, make me biased in favour of the elimination of the second feature—my prime interest must still be exhibition.

There is no doubt that the double feature programmme has always had the majority vote from cinema patrons.

Recently, however, the position has become complicated in so far as good second features have not been forthcoming; but to resolve matters by saying that because there are no good second features the public must go without, is not only against the cinemagoing patrons' best wishes, but ignores the capabilities of at least one British film producing company, namely Anglo Amalgamated, which finds it quite within its capacity to produce acceptable second feature fare and what is more, does so in "series" form ensuring continuity of supply.

W. ECKART,
Managing Director,
Star Associated Holdings.

ABPC production programme

—continued from page 3

Stranger" in Eastman Color. It is based upon the best-selling novel of the same title by Charles Fullerton and is scheduled as one of the biggest international productions ever made by Associated British. The production is situated in Japan and a great deal of the filming will take place on the actual locales.

The ninth of the new productions will be "The White Witch of Rose Hall" by Geoffrey De Lisser. Associated British considers this Eastman Color project a major international attraction. Location will be in Jamaica.

Last in chronological order, but a project to which a tremendous importance is attached is "The Golden Fool" by David Devine. This film will be produced in colour and once again extensively photographed against natural locales in South Africa.

Mr. Latta went on to give details of three productions now being prepared for early release. The first of these, "Hand in Hand" won acclaim from both the New York and Los Angeles critics.

Associated British will play its part in satisfying the demand for spectacular Biblical stories by the presentation of "A Story Of David" in Eastman Color and wide screen, which stars Jeff Chandler in the first film ever to be filmed in actual Holy Land locations.

The third of the new Associated British films is "Don't Bother to Knock," Richard Todd's first independent production for Associated British. This is intended as a major attraction for international markets and Todd is supported by Elke Sommer, Nicole Maurey and June Thorburn. It has been produced in colour ind CinemaScope.

As a result of Elke Sommer's appearance in this production, Associated British has signed this star to a long-term contract.

Mr. Latta emphasised that Associated British today place more stress than ever before on the quality and quantity of showmanship. Such films as "The Rebel" and "The Long and the Short and the Tall" had been supported by saturation publicity and exploitation campaigns, and such was the confidence in "Don't Bother to Knock" that the release of this film will be backed by a similar big showmanship campaign.

Associated British Elstree Productions was enjoying enormous success. It was certain that "The Rebel" would figure among the biggest successes screened in recent years.

"The Long and the Short and the Tall," which had been produced by Sir Michael Balcon for Associated British, starring Richard Todd, Laurence Harvey and Richard Harris, would undoubtedly fall into the same category, as would Warner's "The Sundowners," which Fred Zinnemann had directed at Elstree and which was setting up all-time records everywhere it played, and "Hell Is A City," which had been produced in collaboration with Hammer Films.

In recent years, the Elstree studio had become increasingly favoured by many of the world's leading producers who had recognised the modern facilities and highly experienced technical talent available to them.

Proof of this was a large number of international productions which had been made at Elstree.

Mr. Latta emphasised the current necessity of every company to set its sight on the expanding overseas market. Associated British has been markedly successful in this direction and two recent Elstree productions, "School for Scoundrels" and "Operation Bullshine" were among the top grossers in many parts of the world, especially, the U.S and Canada.

Mr. Latta stated that the Associated British policy was based on productions and not predictions. In addition to the 10 new pictures which were to be made under the production control of J. R. Wallis, a number of other major subjects were being considered and further details of these films would be made available during the coming months.

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World Markets

Columbia will start 20 pictures in the next four months

NEW YORK.—A. Schneider, president of Columbia Pictures, reported to Home Office executives after a month-long series of meetings at the studio that six major productions are scheduled to go before the cameras during the month of April. This will mark the start of the most intensive programme of production activity in the company's history with 20 pictures to get under way during the next four months.

Mr. Schneider expects to hold a similar series of meetings with M. J. Frankovich, vice-president in charge of European-based production during a forthcoming trip to England and the Continent when he visits production centres in London, Paris and Rome.

His plans call for attendance with Carl Foreman at the world première of "The Guns Of Navarone" in London on April 27 and a meeting with Sam Spiegel currently producing "Lawrence of Arabia."

Also on Mr. Schneider's European schedule are meetings with independent producers Charles Schneer, Stanley Donen, James Carreras and Dino De Laurentiis.

The six films to be started in April include "Notorious Landlady" with Kim Novak, Jack Lemmon and Fred Astaire; "Walk On the Wild Side" starring Laurence Harvey, Capucine and Jane Fonda; "Sail A Crooked Ship" with Robert Wagner and Dolores Hart; "The Tiger Among Us" starring Alan Ladd and Rod Steiger; "Sardonicus" with Oscar Homolka and Audrey Dalton; and "Diamond Bikini."

Other films being prepared for early production are "Diamond Head," "The Interns," "Try, Try Again," "Five Finger Exercise," "Under The Yum Yum Tree," "Nine Coaches Waiting," "Heaven Has No Favourites," "Marriage Is For Single People," "Roar Like A Dove," "Fair Game," "Smile of a Woman," "Operation Terror," "Bye Bye Birdie" and "The War Lover."

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THE Production Code Administration issued certificates of approval to 72 motion pictures during the first three months of this year, a 22 per cent. increase over the 59 features approved in the corresponding period of 1960.

Feature film scripts submitted to the PCA during this three-month period also showed an upswing with 75 sent to the MPAA office this year as against 50 during the first quarter of last year.

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SCREEN GEMS, television producing subsidiary of Columbia Pictures, had a net profit of 970,000 dollars in the 27 weeks ended last December 31, according to A. Schneider, president of Screen Gems and of Columbia Pictures. The same period the year prior showed a profit of 647,000 dollars.

The earnings for the last six months of 1960 are equal to 43 cents per share on the 2,250,000 shares outstanding whereas the same period a year prior showed earnings equal to 29 cents per share.

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THE FIRST live telecast of a Broadway show concurrent with its New York run took place when Telemeter pay-tv subscribers in the suburb of Toronto saw "Show Girl" starring Carol Channing and Jules Munshin.

This was the first time that television of any kind, sponsored or pay, has set foot in a Broadway theatre to televise a complete show currently playing at the theatre.

Participating homeowners in the suburb of Etobicoke paid 1.50 dollars to see the show playing in the Eugene O'Neill Theatre at a top price of 7.50 dollars. The show was televised direct from the theatre.

Simultaneous with the live telecast, "Show Girl" was also Videotaped for subsequent showings to the Toronto pay-tv audience for the entire week following the première.

Five television cameras were used in the recording with the pictures being fed by coaxial cable to five Videotape recorders at the Reeves Sound Studios.

The Videotape will be preserved and employed again when pay-tv is expanded to other areas.

This is the second of a series of new programmes which International Telemeter Company, a division of Paramount Pictures, is producing for its pay-tv subscribers in Toronto.

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COLUMBIA'S "A Raisin in the Sun" has been selected as the official U.S entry in the Cannes Film Festival.—**Mel Konecoff.**

Trouble brewing over new censor board

PARIS.—The new French Board of Censors is being a little too severe even for the Ministry of Information.

The Board put an age limit (banned to under eighteens) on six films out of 29, including one British film but the Ministry retained the ban on three only.

However, a new form of censorship seems to be emerging for foreign films: this is a dubbing ban. A foreign film, for example, can now not only be banned for under eighteens but the Board may also rule that it may be shown only in the original version.

Most members of the Board feel that sooner or later a definite censorship policy will emerge but they say it is too early to decide what it will be. This indecision has caused dissention between the film technicians represented on the Board and most of the other members, who are not connected with films.

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THE Paris Muncipal Council has agreed to cut its film taxes for the months of July and August.

This follows long talks between the exhibitors and the municipal authorities. The effect of this cut remains to be seen and it is not impossible that the cinemas will introduce summer prices.

It is estimated that, altogether, the cut will cost the Municipal council about £300,000.

Everyone is waiting now to see whether the Provinces will follow Paris.—**Henry Kahn.**

Product shortage worries exhibitors

BONN.—West German owners of first-run theatres believe that a severe admission decline may result from a slowly developing motion picture shortage in West Germany.

This was stated by leading German exhibitors at a recent meeting of the First-Run Theatre Owners Group in Frankfurt. The group has a membership of 22 representing a total of 110 key situations.

At the meeting, it was evident that large houses in Germany are not as hard hit by tv competition as smaller theatres.

German first-run exhibitors are, however, worried about the decline in German feature film production. They believe that closer contacts between exhibition and production sides of the industry could improve results.

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EXHIBITORS in the heavily populated industrial Ruhr area in West Germany report a 49 per cent. admission decline since the peak year of 1956. Fifty-three per cent. out of West Germany's total of 5,000,000 television set owners are located in the Ruhr area.

In 1960 there were 10 cinema admissions per head of the population of the Ruhr area. This is a decrease rate of 18 per cent. in one year.

In Vienna attendances went down by five million last year and the total of 37,885,090 marked the first time since the end of the war attendances dropped below 40 million. Vienna exhibitors sold 38.5 per cent. out of the total seating capacity available last year.

A post-war record of 1,570 motion pictures were shown in 1960 in Viennese theatres. Of the 100 feature films getting the longest playing time in Vienna, there were 58 from West Germany, 22 from Hollywood, eight from Austria, three from Italy, five from France and one each from Britain, Sweden, Japan and Liechtenstein.

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UFA WOCHENSCHAU, one of the West German newsreel companies, has started weekly

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reports about coming feature film attractions within its regular news reports. One problem yet to be solved is what exhibitors should do with newsreel reports about films they do not intend to book.

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FOUR MAJOR West German film distributors are streamlining activities. The four are Neue Film, Pallas, Constantin and Prisma Films.

Neue Film and Pallas are combining their network of district offices. There will be one organisation distributing promotional material and prints and collecting rentals. Both companies are keeping their independent legal status.

Prisma will hand distribution of its pictures in Germany over to the Constantin organisation, but these companies will also keep their independent status.

The move is prompted by the unhappy situation prevailing in the German film industry. The two announcements came shortly after three other German distributors closed doors. More mergers and streamlining are expected in the next few months.

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DR. GEORG HOSSFELDER, for many years secretary of SPIO, has died. He was one of the few leading West German industry personalities gifted with fine diplomatic qualities. He had the support of all industry phases and was extremely successful in creating a sense of unity among different industry interests.—**Gustav Genschow.**

COI commissions film in Ulster

BELFAST.—When the Canadian Prime Minister, Mr. Diefenbaker visited the Province, the Central Office of Information, acting through the Northern Ireland Government's Information Service, commissioned a film for screening in Canada.

It was produced by Carpell Films, a recently formed firm which has been turning out industrial, cinema and tv films in Belfast.

It was a high-speed job. The film was shot on Saturday morning, rushed to London that evening and was shown in Canada on Monday.

COI of course is familiar to most people as the agency behind the "public service" fill-ins on both television channels.—**S. Gordon Duffield.**

Exhibitors wait for Budget

DUBLIN.—Exhibitors are eagerly awaiting the Budget on April 19 to see whether the Minister for Finance is going to respond to the plea for the total abolition of entertainments tax.

Proprietors are hoping that the Minister will agree to the removal of the tax before Radio Eireann's tv service becomes operational later this year.

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DESPITE appeals by local bodies there was no reprieve for the Regent Cinema, Blackrock, Co. Dublin: the Odeon (Ireland) house was closed on March 25. The manager, R. A. Knight, has moved to the Corinthian and alternative employment was made available for the other members of the staff.

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THE TRADE has suffered a loss in the death of Tommy Gogan, manager of the Astor, Dublin. He entered the business in 1916 in Dublin and for many years managed the Pavilion at Dun Laoghaire, before moving back into the city to manage the Carlton.

Later he was sales supervisor for Odeon (Ireland) Ltd., and subsequently appointed by Bertie McNally to operate the Astor, which built up a profitable audience for Continental films.

Appreciation of Tommy Gogan's work was shown by the Irish Film Society a few months ago when he was made its president.—**Maxwell Sweeney.**

A new deal for English films

COLOMBO.—In future all English-language or English-dubbed films to be screened in Ceylon will be given similar certificates to those issued by the BBFC.

The Public Performances Board will no longer insist on previews of films with A certificates, but members of the Board will be present on the first day of the public screening and if they consider any lines of dialogue or any scenes objectionable, the management will be requested to have these portions deleted.

Only in the case of X certificate films will the Board preview them.

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THE RESTRICTIONS placed by the Government on the import of raw film is hitting the local industry very hard. Many Sinhalese films which have finished production cannot be screened for want of raw film for printing.

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LAST YEAR 2,525 films were imported from India. The U.K sent 1,543 films and the U.S 3,961 films.—**Kumar Devarajah.**

'Anuradha' is named best Indian film

BOMBAY.—The Hindi feature "Anuradha" has won the President's Gold Medal as the best Indian film made during 1960. The Bengali picture, "Kshudita Pashan," based on Tagore's story, "Hungry Stones," was runner-up. Third was the Tamil picture, "Daiva Piravi."

The regional awards for the best pictures in the different language groups went to "Mughal e Asam" (Hindi), "Kanyadan" (Marathi), "Menhndi Rang Lagyo" (Gujrathi), "Devi" (Bengali), "Sree Loknath" (Oriya), "Parthiban Kanavu" (Tamil) and "Mahakavi Kalidasu" (Telugu).

In the children's films section "Phool Aur Kaliyan" (Hindi) won the Prime Minister's Gold Medal and "Id Mubarak," in the same language, won the second prize.

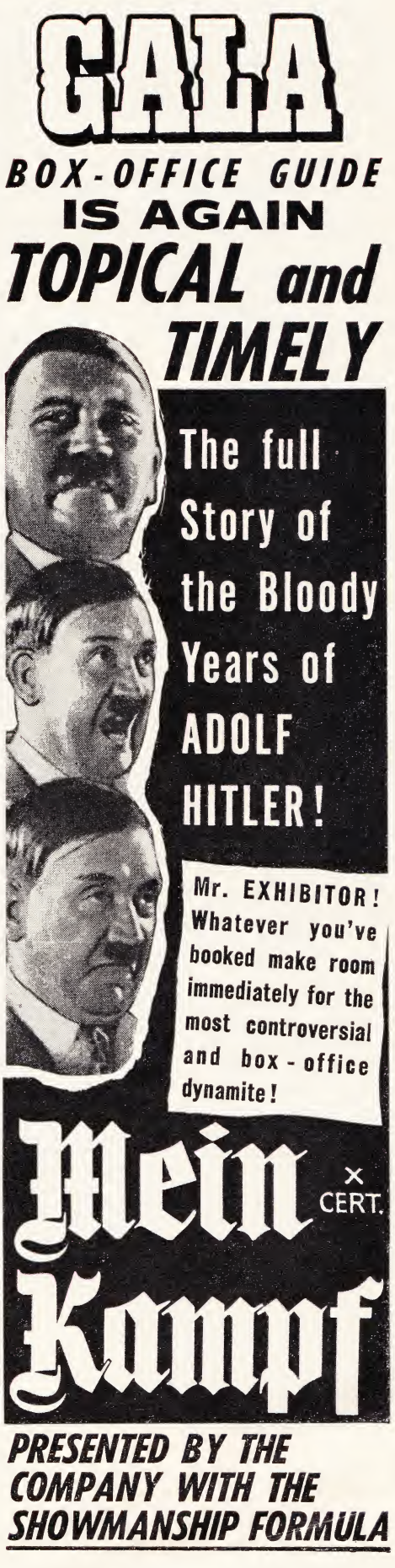
"Kulu And Kangra" was the best documentary and "Pond Culture" was named the best educational film.

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THE Madhya Pradesh Government has increased entertainments tax on film shows from 20, 25 and 30 per cent to 25, 30 and 35 per cent.

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DR. B. V. KESKAR, Minister for Information and Broadcasting in the Government of India, told the Indian Parliament emphatically that the Government has no intention of nationalising the cinema industry.—**N. V. Eswar.**



Reviews for Showmen

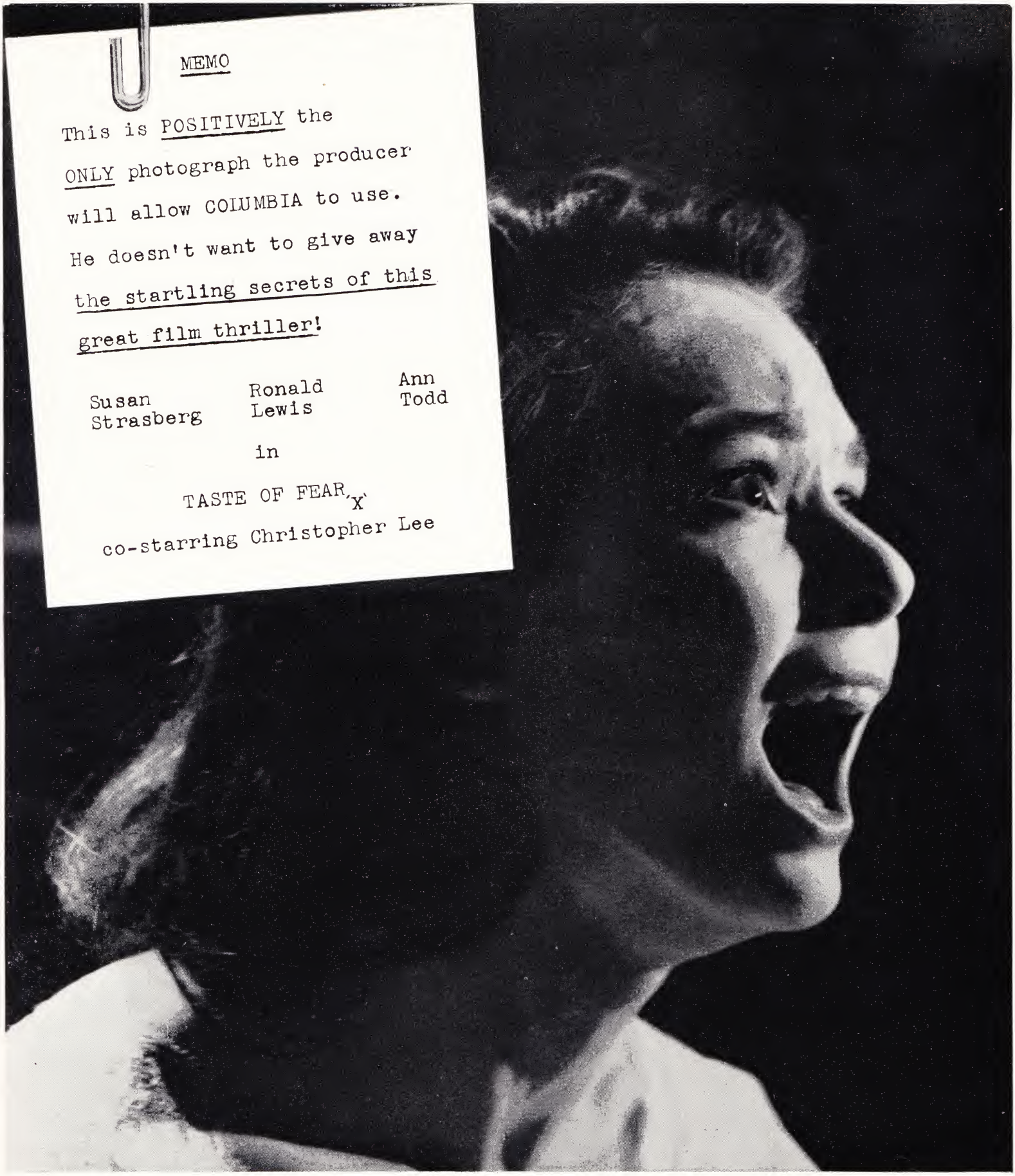
Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Adventures Of Remi, The (Compton)—French**	**84 min. (U)**	Joel Flateau ... Jacques Moulieres Simone Renant	Eastman Color juvenile comedy, with music and song, concerning small boy's adventures among wandering minstrels. Late 'eighties tale ingratiating, young players natural, Christmassy atmosphere effective, and English dialogue smooth	**Good family programmer (C)**
†**Aphrodite, Goddess of Love (BLC/British Lion)—Italian**	**86 min. (A)**	Belinda Lee ... Jacques Sernas Massimo Girotti	Totalscope and Ferraniacolor melodrama about rivalry between Greek sculptor Praxiteles and Macedonian officer for beautiful model. Belinda Lee attractive and English voice dubbing expert, but story thin, supporting cast undistinguished	**Very moderate title and star booking (C)**
Captive, The ... ... (Compton)—French	**81 min. (X)**	Catherine Sola ... Michel Subor Georges Poujouly	World War II melodrama, set in France, concerning two-timing deserter, on the run during the Liberation. Acting competent, but tale involved, direction uneven and footage excessive. English sub-titles adequate	**Doubtful booking (NC)**
Les Bonnes Femmes ... (Contemporary)—French	**102 min. (X)**	Lucile Saint Simon... Clothilde Joano Mario David	Off-beat comedy melodrama in which the lives of four working girls intertwine. Tale episodic, but types intriguing, treatment perceptive, Paris backdrop colourful, and English sub-titles adequate	**Very good off-beat art house and commercial hall booking (NC)**
Madison Avenue ... ... (20th Century-Fox)—U.S	**93 min. (U)**	Dana Andrews ... Eleanor Parker Jeanne Crain	Big business melodrama about slick advertising wallah who uses women as stepping stones to success. Story very "executive suite," but characterisation good, direction keen, romantic asides apposite, staging impressive, and dialogue sharp	**Good star "double bill" (C)**
Panama Sal. ... ... (Eros)—U.S	**58 min. (U)**	Elena Verdugo ... Edward Kemmer Carlos Rivas	Naturama triangle comedy, with occasional songs, concerning spirited "canary's" rise to stardom. Tale disarmingly inconsequential, team work resourceful, backgrounds colourful, music catchy and footage handy	**Reliable "second" (C)**
Taste Of Ashes, The ... (Warner-Pathe)—U.S	**47 min. (U)**	Richard Long ... Arlene Howell Isobel Elsom	Pocket melodrama telling how private eye solves tricky murder mystery. Story taut, acting competent, direction shrewd, New Orleans atmosphere convincing, and climax showmanlike	**Good "second" (C)**
†**Tess Of the Storm Country (20th Century-Fox)—U.S**	**84 min. (U)**	Diane Baker ... Jack Ging Lee Philips	CinemaScope and De Luxe Colour romantic melodrama, suggested by the perennial best-seller, dealing with feuding in rural America. Story slightly old-fashioned, but characters boldly drawn, detail up to date, feminine appeal obvious and scenery superb	**Good "second" (C)**
*Very Important Person (Rank)—British	98 min. (U)	James Robertson Justice ... ... Leslie Phillips Stanley Baxter	Amusing and intriguing World War II comedy melodrama describing gruff boffin's escape from German prisoner of war camp, aided by RAF buddies. Script crisp, types breezy, direction neat, penultimate suspense strong, dialogue snappy and atmosphere convincing	**Excellent British booking (C)**
†**Where The Boys Are ... (MGM)—U.S**	**99 min. (A)**	Dolores Hart ... George Hamilton Yvette Mimieux	CinemaScope and Metrocolor comedy melodrama, set in Fort Lauderdale, Florida, about four college girls who meet and have high and low jinks with co-eds. Young players talented, treatment sharp, romantic asides piquant and frank, music popular, staging authentic and lines fruity	**Very good general booking (C)**

(**C**) SUITABLE FOR CHILDREN (**CC**) EXCELLENT FOR CHILDREN (**NC**) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

continued on page 31



A HAMMER-COLUMBIA-A.B.C. RELEASE NOW PLAYING TO COLOSSAL BUSINESS AT THE WARNER THEATRE

KINEMATOGRAPH WEEKLY
April 13, 1961

"GOODNESS GRACI

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THE MAGNIFICENT SEVEN



THE MIRISCH COMPANY PRESENTS

YUL BRYNNER

CO-STARRING

ELI WALLACH

STEVE McQUEEN

IN

The Magnificent Seven



And Introducing HORST BUCHHOLZ

CO-STARRING

CHARLES BRONSON • ROBERT VAUGHN

Screenplay by WILLIAM ROBERTS

Produced and Directed by JOHN STURGES

A MIRISCH-ALPHA PICTURE

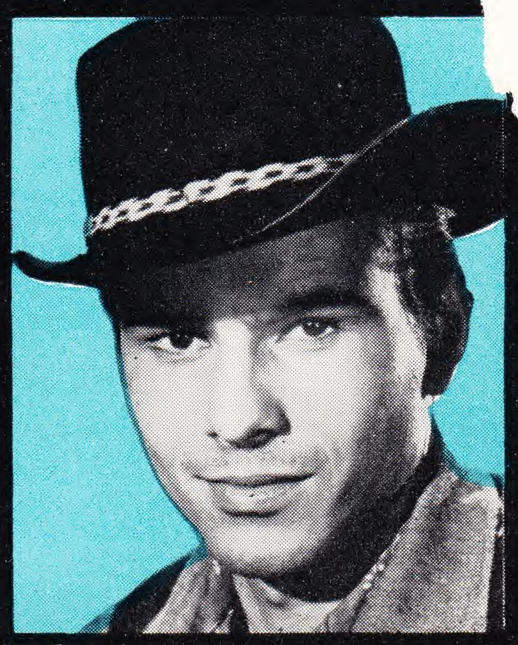
Filmed in PANAVISION

Colour by DeLuxe

Executive Producer WALTER MIRISCH

Music ELMER BERNSTEIN

UNITED ARTISTS



Your Films

by JOSH BILLINGS

West End

PROVIDENCE, in the form of inclement weather, came to the cinema box-offices' aid over Easter—and how! But, even so, many films scored fluently on merit. Now for the progress report, starting as usual with the West End.

"One Hundred And One Dalmatians" (Disney), the latest Walt Disney full-length cartoon, arrived at Studio One, Oxford Street, a week before Easter and broke the house record during its initial weekend. It could do no more than fill the hall over the holiday and eager crowds of all ages and both sexes are still besieging the theatre at every performance. You can put your trust in, and your shirt on, "One Hundred And One Dalmatians."

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WITH HARDLY an exception, the critics clouted "Taste Of Fear" (BLC—British), the newest Hammer thriller, and a fat lot of harm they've done the film. It did record business at the Warner on Easter Sunday and Monday and is still going great guns. Book it and fear nothing!

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"THE GRASS IS GREENER" (Rank-Universal—Technirama—British) had a marvellous run at the Leicester Square Theatre prior to East... It's now at the Odeon, Marble Arch, w... it continues to play to packed houses, ... also turning over a pretty penny on

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... MARCH 17, "Carry On Regardless" (Ang... Amalgamated—British) moved into the Od... Marble Arch, clicked from the word "... and finished up with a bumper Easter. Its ... rformance in the suburbs and provinces is even more spectacular, but I'll come to that later.

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"THE FACTS OF LIFE" (United Artists) enjoyed a highly prosperous season at the Odeon, Leicester Square. The Bob Hope-Lucille Ball comedy got off to a flyer on February 21st, following the Royal Performance, and never looked back. Incidentally, it proved a big Easter attraction, particularly with the womenfolk.

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TALKING of feminine appeal, "The Greengage Summer" (BLC—British), which opened at the Odeon, Leicester Square, last Wednesday, is loaded with it. Everybody's praising Susannah York's performance in the leading role—and no wonder! She's terrific. Needless to say, "The Greengage Summer" took real money over the week-end.

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"DOUBLE BUNK" (BLC—Bryanston—British) was launched at the Leicester Square Theatre on Good Friday Eve. The comedy, portrayed by a popular and experienced team, has enjoyed two darned good week-ends. By the way, it's the type of film that will boost your ancillary sales.

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DO TITLE and star values still count? I'll say. "Go Naked In The World" (MGM—CinemaScope), the Gina Lollobrigida opus, got kicked around by the press, but continues to attract large audiences to the Ritz.

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"MR. TOPAZE" (Twentieth Century-Fox—CinemaScope—British) had a Royal premiere at the Carlton, Haymarket, on March 20. The comedy drama, directed by Peter Sellers, who also stars, didn't please the critics, either, but has more than paid for its keep at the Carlton. It departs today, and "Sanctuary" (Twentieth Century-Fox—CinemaScope), an X certificate opus, follows.

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IT WAS a shrewd move bringing back "The Greatest Show On Earth" (Paramount) to the Plaza. The nine-year-old big top melodrama, directed by the late Cecil B. DeMille, is a firm favourite and taking more money than many a new film.

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"THE RIGHT APPROACH" (Twentieth Century-Fox—CinemaScope), a comedy melodrama with songs, is not Frankie Vaughan's best. But Frankie has friends, and thanks to his popularity "The Right Approach" couldn't go wrong at the Rialto, Coventry Street, over Easter. "Madison Avenue" (Twentieth Century-Fox—CinemaScope), an "executive suite" romantic melodrama, moves into the Rialto today.

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THE UNITED ARTISTS X certificate "double bill," "Macumba Love" and "The Split," has definitely made its mark at the London Pavilion. I haven't seen a cruder "twosome" for ages, but they didn't make either film for me. If you're seeking a bill that lends itself to garish exploitation, this indubitably is it!

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"DURING ONE NIGHT" (Gala—British) shows no signs of falling off at the Cinephone, Oxford Street. It's an X certificate romantic melodrama, but, as I've already stated, doesn't rely on unvarnished sex or sheer sensationalism for its appeal. Make a note of it.

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THE "long-distance record" for Continental films is held by "La Dolce Vita" (BLC—Italian). It's been at the Curzon Cinema since December 8 and has become a "must" for both the high and the lowbrow.

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MONDIAL'S "Girls For The Summer" (French) is definitely clicking at the Cameo-Royal, Charing Cross Road. Owing to the mad rush of trade and press shows just before Easter, I haven't got round to seeing the picture, but the omission will be repaired by next week.

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CONTEMPORARY'S "Les Bonnes Femmes" (French), a comedy melodrama cross-sectioning working girl life in Paris, is pulling 'em into the Compton Cinema. The picture's commercial potentialities are obvious.

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I SCARCELY need tell you that all the "hard ticket" jobs—"South Pacific" (Twentieth Century-Fox—Todd-AO) at the Dominion, Tottenham Court Road; "Ben-Hur" (MGM—Panavision—Camera 65) at the Empire; "Spartacus" (Rank-Universal—Super Technirama 70) at the Metropole, Victoria; "The Alamo" (United Artists—Todd-AO) at the Astoria, Charing Cross Road; and "Pepe" (BLC—CinemaScope) at the Columbia Theatre, Shaftesbury Avenue—did marvellous business over Easter.

On release

NOW for the general releases. The current top is unquestionably "Swiss Family Robinson" (Disney—Panavision—British). It has shattered by

continued on page 33

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(Jack M. Phillips & W. G. Chalmers)

"RAG DOLL"

Jess Conrad "A" *Produced by:* **Tom Blakeley**
Hermione Baddeley 6010 ft. *Directed by:* **Lance Comfort**

A.B.C. Circuit Release Commencing N.W. London 15th May, 1961

"TROUBLE WITH EVE"

Robert Urquhart "U" *Produced by:* **Tom Blakeley**
Hy Hazell 5607 ft. *Directed by:* **Francis Searle**
Vera Day

A.B.C. Circuit Release Commencing N.W. London 1st May, 1961

FURTHER PRODUCTION PROGRAMME SHORTLY TO BE ANNOUNCED

175, Wardour Street, London, W.1 (GERrard 7282)



A holiday mood—and a French holiday mood at that—prevailed at the Odeon, Leicester Square, last week when Victor Saville's new film for Columbia release, "The Greengage Summer," had its world premiere before a star-studded audience. The stars of "The Greengage Summer," which is the story of one green and golden summer holiday in the Champagne country of France, are Kenneth More, Danielle Darrieux and new discovery, Susannah York. Kenneth More personally invited all his many hundreds of friends in the world of entertainment to this premiere, and the response was overwhelmingly enthusiastic—not only from stars and personalities in show business but from public figures in society and the aristocracy, politics and big business. Guests were asked to come dressed as they would for a gay evening out in provincial France. "The Greengage Summer" is based on the novel by Rumer Godden, and tells the poignant story of a young girl's awakening to womanhood. Lewis Gilbert directed. Above: Victor Saville, Princess Constance de Polignac, M. J. Frankovich, Prince Guy de Polignac

'GREENGAGE SUMMER' HAS ARRIVED





Susannah York, Rumer Godden and Kenneth More; Back: Jane Asher, Susannah York; Front: Elizabeth Dear and Richard Williams





Lewis and Mrs. Gilbert; Odeon manager Peter Hall welcoming Kenneth and Mrs. More





Stirling Moss, Bob and Mrs. Monkhouse; Kenneth More and Elizabeth Dear







Jane Asher and Susannah York; Stirling Moss and Mary Hughes; crowds outside the theatre

RENTERS' NEWS

'Payroll' will have premieres in London and Newcastle

ANGLO AMALGAMATED'S new British dramatic feature, the Julian Wintle-Leslie Parkyn production, "Payroll," will shortly receive its world premiere in London, followed by a special gala northern premiere in Newcastle-upon-Tyne, where many of the most important scenes were shot.

The London premiere will take place on Thursday, April 20, at the Plaza Theatre, Piccadilly Circus. It will be attended by the stars of the picture, Michael Craig, Francoise Prevost (who is being flown over from France especially for the premiere), William Lucas and Billie Whitelaw.

Many other stars, leading producers and directors and other industry personalities will also be in attendance. In keeping with the topical, factual nature of the payroll robbery depicted in the picture, leading bank officials, security officers and Scotland Yard crime chiefs have also been invited.

Acknowledgement

Many of the most dramatic scenes in "Payroll" were shot in the streets of Newcastle-upon-Tyne, and in acknowledgement of the assistance and co-operation afforded during the shooting by the civic authorities and citizens of Newcastle and Tyneside, Anglo Amalgamated, with the co-operation of ABC, has arranged a special gala premiere at the ABC, Haymarket, Newcastle, on Sunday, April 30, after which the film will run for a season at the theatre.

Stars of the picture, the producer, directors and Anglo executives will be in Newcastle for the performance, which will be preceded by a cocktail party for the whole of the invited audience.

The Lord Mayor of Newcastle, members of the corporation, prominent citizens of Newcastle, mayors, and leading personalities from Tyneside and the whole of the North Country have been invited, as well as leading exhibitors from that part of the country.

The London trade show of "Payroll" will take place at Studio One, Oxford Street, W.1, on Wednesday, April 19, at 10.30 a.m.

Featured in the film are many well-known artists, including Kenneth Griffith, Tom Bell, Edward Cast, Andrew Faulds, Barry Keegan, Glyn Houston, William Peacock and Vanda Godsell.

The film was produced by Norman Priggen and directed by Sidney Hayers from a screenplay by George Baxt.

Hammer has a 'Lulu' in Halifax

HAMMER'S comedy, "Weekend With Lulu," which had its first pre-release engagement at Halifax, is attracting tremendous business.

The company claims that business on Easter Sunday was good. Bank Holiday Monday showed a 30 per cent. increase over Sunday and this was followed on Tuesday by a further 30 per cent. increase.

The fact that Tuesday's business beat that of Bank Holiday Monday by such a big margin is attributed to word-of-mouth advertising. "Weekend With Lulu" goes out on ABC release in May.

Released by Columbia, the picture stars Bob Monkhouse, Leslie Phillips, Alfred Marks, Shirley Eaton, Irene Handl, Eugene Deckers, Sidney James, Kenneth Connor, Sydney Tafler, Graham Stark, Russ Conway, Tutte Lemkow and Harold Berens. It was produced by Ted Lloyd and directed by John Paddy Carstairs. Michael Carreras was executive producer.

'Strangers on a Train' to be reissued

ALFRED HITCHCOCK'S "Strangers On A Train" will be reissued at the Warner Theatre, Leicester Square, on April 20. "Strangers On A Train," starring Robert Walker, Farley Granger and Ruth Roman is a Warner production released through Warner-Pathe.

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'THE REBEL' TOPS RECORD TAKE FOR 'HERCULES'

WARNER-PATHE'S fantastic box-office success, "The Rebel," has beaten the "Hercules Unchained" record. Even the brilliant weather at the beginning of its general release, and the numerous important race meetings and Easter holiday attractions, could not keep the crowds away from "The Rebel."

By the time the comedy had completed its North-West London release and was well on into its North-East leg, it was comfortably ahead of the previous record holder.

Outstanding

"The Rebel," an Associated British production in Technicolor, is certainly no ordinary winner, states Warner-Pathe. On its pre-releases it did such outstanding business that it had extended runs all over the country. And so big have been the receipts since its general release at the end of March that in many situations it did a good week's business in one day. Furthermore, it broke the ABC circuit all-time record for a Bank Holiday on Easter Monday.

Starring top comedian Tony Hancock, in his first major picture, "The Rebel" was produced by W. A. Whittaker and directed by Robert Day. Co-starring are George Sanders, Paul Massie and Margit Saad.

Cagney, Buchholz in 'One, Two, Three'

PRODUCER-DIRECTOR Billy Wilder's next project, "One, Two, Three," will be made this summer for presentation by the Mirisch Company, and United Artists release.

James Cagney, Horst Buchholz, Arlene Francis and Pamela Tiffin have been signed for top starring roles. Filming will begin on location in Berlin on June 5. The film will be made in Germany, with interiors to be done in Munich following location work in Berlin.

"One, Two, Three," which has its origin in a one-act play by Ferenc Molnar, will be an up-to-the-moment comedy set in modern-day Berlin. I. A. L. Diamond, who has collaborated with Wilder on three previous screenplays, is now developing the screenplay with Wilder and also will be an associate producer. Doane Harrison will also function as an associate producer.

Andre Previn has been signed to compose and conduct an original score for the film, and Alexander Trauner will be art director.

A special guest appearance in "One, Two, Three" will be made by Jack Lemmon.

'World by Night' trade show at Warner

WARNER'S "World by Night," which took a team of cameramen eight months to shoot, spotlights variety and night club entertainment in 14 cities. The Technicolor-Technirama film will be trade shown at the Warner Theatre on Monday at 10.30 a.m.

Produced by Julia Film and directed by Luigi Vanzi, the film is released through Warner-Pathe.

continued on page 22

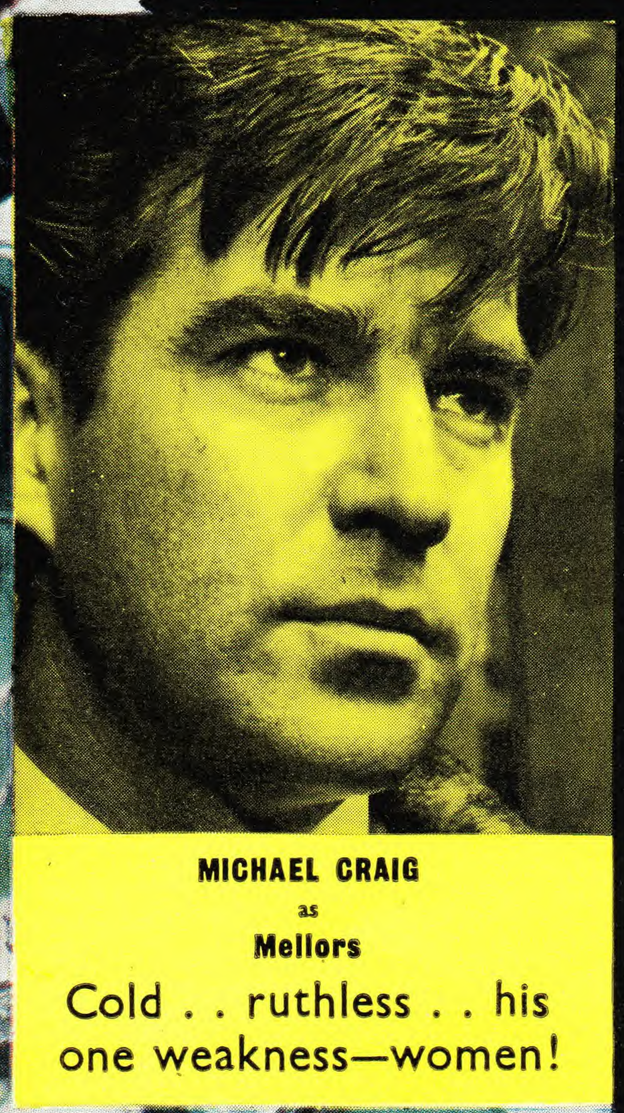

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Pearson
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CREENPLAY BY GEORGE BAXT
RECTED BY SIDNEY HAYERS

TRADE SHOW STUDIO ONE, Wednesday, 19th April, at 10.30 a.m.
WORLD PREMIERE PLAZA, Piccadilly Circus, 20th April
GENERAL RELEASE A.B.C. CIRCUIT,
S. LONDON May 22nd · N.W. LONDON May 29th · N.E. LONDON June 5th

TED FILM DISTRIBUTORS LTD.

RENTERS' NEWS

—continued from page 18

New Honour for 'Spartacus'

"SPARTACUS" has been awarded the "Grand Prix Exceptionnel" by the Femina Belge du Cinema, Belgium's leading women's organisation.

The unanimous selection of UI's "Spartacus" for this honour was made by a jury of 60 of Belgium's most influential women, headed by Princess Paola.

The membership of the Femina Belge du Cinema has exceptional influence with other women's organisations, and the selection of "Spartacus" is expected to add considerably to box-office returns in Belgium.

"Spartacus" is in its fifteenth week of roadshow release, at the Varieties Theatre in Brussels. Its cumulative gross for the first 14 weeks has exceeded that for any similar large-scale spectacular ever exhibited in this city. A second Belgian roadshow opened in Antwerp on March 31.

"Spartacus" is distributed in Britain by Rank FD. It has just completed its 18th week at the Metropole, Victoria,

'Li'l Abner' gets six London dates

PARAMOUNT'S musical comedy, "Li'l Abner," has opened in four London theatres and goes into two more shortly.

The Panama-Frank production was presented on Sunday at the Essoldo Theatres at Chelsea, Queensbury and Holloway. On Monday it opened at the Essoldo, Paddington. "Li'l Abner" goes to the Carlton, Walthamstow, on April 16, and to the Rex, Wood Green, on April 23.

The picture, which is in VistaVision and Technicolor, is the screen version of the Broadway hit which ran for two years. Most of the original stars of the stage success repeat their roles in the film, the screenplay of which was written by Norman Panama and Melvin Frank, based on their Broadway hit (which they also wrote and produced) and on Al Capp's comic strip which is read by 40 million people in 700 newspapers.

The story, however, is an original one.

The leading players are Peter Palmer (in the title role), Leslie Parrish, Julie Newmar, Billie Hayes, Joe E. Marks, Howard St. John, Robert Strauss, Bern Hoffman, Al Nesor, William Lanteau, Ted Thurston and Carmen Alvarez.

Disney pictures sail the seven seas

ELEVEN crack liners will soon be screening Walt Disney attractions in their passenger theatres on ocean-going routes.

The two Queens (Mary and Elizabeth) are to feature the record-breaking "One Hundred And One Dalmatians" and the Disney featurette, "Seven Cities Of Antartica." The Empress of Britain has booked the very successful "Swiss Family Robinson." "Pollyanna" is the top draw on board the Empress of Canada, and the S.S. Canton is putting on "Third Man On The Mountain." "Jungle Cat" has been booked for six luxury cruise liners, backed in three of these engagements by the short, "Donald In Mathmagicland."

'REGARDLESS' EASILY ANGLO'S BIGGEST

THE biggest box-office takes in Anglo's history are claimed by the company for the latest "Carry On" comedy, the Peter Rogers production, "Carry On Regardless," now on release on the ABC circuit.

There are 94 copies of the film at present in use, not only for London release, but at situations throughout the country where the film is playing simultaneously.

Record after record is being shattered—in many cases by a tremendous margin, states Anglo. The successes of the picture at theatres everywhere are too numerous to quote individual situations.

After the big take over the Easter holidays, the drawing power of the film shows no sign of slackening off and every day new records are being broken.

Produced by Peter Rogers and directed by Gerald Thomas, "Carry On Regardless" stars Sidney James, Kenneth Connor, Charles Hawtrey, Joan Sims, Kenneth Williams, Bill Owen, Liz Frazer and Terence Longdon.

Fox picks Jacks

ROBERT JACKS has been assigned by 20th Century-Fox, to produce an adventure picture in modern Africa, titled "Revolt at Dakala," in which Robert Mitchum will star.

The script is now being completed by Earl Felton from an original by Jack Seddon and David Pursall.

Mitchum will play a bush pilot who flies oil supplies into a small village which lies across the river from a large African city.

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Production

by JOHN CHAMP

THIS WEEK I present a couple of young word jugglers who've come a long way since the days when—at the age of 14—they belonged to the same Leeds youth club and were cutting their journalistic teeth together on a club magazine called "IN."

Their names: Willis Hall and Keith Waterhouse. They are positively IN.

Only a few years after that inauspicious—but applaudable—start, the pair were split up when Hall joined the Army, Waterhouse the RAF.

After being demobbed Hall became a full-time writer, mainly for radio and tv, until turning in his big West End play hit, "The Long and The Short and The Tall," which has now been filmed by Sir Michael Balcon.

Waterhouse, meanwhile, was working as a journalist and producing his successful novel, "Billy Liar," in 1959.

It was a phone call from Hall to renew the friendship and suggest collaborating on turning the Waterhouse novel into a play that triggered off the success that has put them among the most wanted writers in town.

On the West End stage they still have "Billy Liar" running. Another play, "Celebration," opens within a month. A third, "And They Called The Bastard Stephen," is in the pipeline.

Soon we'll be getting a taste of their film scripts.

I met them at a party given by producer Jon Pennington to launch the production of "The Valiant," which Roy Baker starts directing on April 17 in Taranto, Italy.

This was the first film script from Hall and Waterhouse—a straight deal with no percentages.

Prospects

Later scripts involve financial interests in the films. And they've plenty of prospects.

Already they've got Bryan Forbes directing (and Richard Attenborough producing) their script of "Whistle Down The Wind."

They've delivered "Epitaph for George Dillon" to Dirk Bogarde.

They're doing screenplays of "Billy Liar" and "A Kind of Loving" for Joseph Janni.

With Janni, says Hall, the two writers will also be co-producing. Furthermore, they have an arrangement to do a third picture with him.

"This way," says Hall, "it's more interesting. "If you have money in the picture you are with it all the way there."

But this does not mean that Hall and Waterhouse are likely to burst out as producers and saddle themselves with casting and other problems—for the time being, anyway.

"We haven't the time," says Hall. "We're writers—and we don't wish to do anything else."

Certainly they're not pretending to be anything else—or advertising their success. So far they haven't a status symbol between them, unless you can call Willis Hall's Napoleon haircut a symbol.

And I doubt if that—or anything else for that matter—will bring this team to Waterloo.

\+ + +

THE ITALIAN Government and censor looked down their Roman noses at Louis de Rochemont when he wanted to film locations for "The Roman Spring of Mrs. Stone" in Rome.

They suggested that they did not wish to know about this sort of film, and asked him to kindly shoot it anywhere he cared—so long as it wasn't in Italy.

So de Rochemont retired while director Jose Quintero got on with the job of directing the interiors at ABPC Elstree.

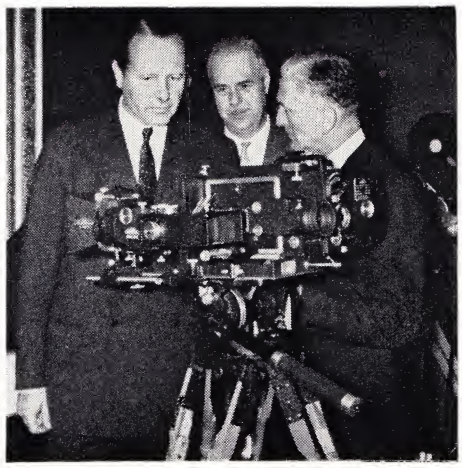
Now the Italians have relented—and a unit is now shooting in Rome.

Perhaps the Italians realised that if they start giving film men the brush-off too readily, people might not be so quick to want to introduce the locals to their foreign currency.

\+ + +

WE'RE Just Good Friends Dept.—Val Guest's latest, "The Day The Earth Caught Fire," was originally scheduled under the

continued on page 27



Frederick Erroll, Minister of State, Board of Trade, examining a Newall camera marketed by the GB-Kalee Division of Rank Precision Industries. The Minister attended a reception given by RPI for a demonstration of equipment to commercial representatives of the USSR, China, Poland, Rumania, Czechoslovakia and Bulgaria. Left to right: Frederick Erroll, L. H. Bacon (GB-Kalee), H. R. A. de Jonge, a director of RPI

New Canadian studios ready in September

MOTION pictures will soon be made in Western Canada. Work began in January to clear the 50-acre site for Panorama Park Studios in West Vancouver. Construction of the five sound stages is now under way with the deadline for completion of the first three stages this September. The remainder will be ready next year.

The studios will be operated by Commonwealth Film Productions. President Oldrich Vaclavek has been the prime mover behind this plan and he is also executive vice-president of Panorama Estates—the company building the studios.

The new film studios offer an opportunity for British producers, directors, writers and performers, states Commonwealth. In Western Canada a producer can work on the doorstep to Hollywood without leaving the British Commonwealth. He has more potential for American distribution to his product.

Benefits

There are the same financing and quota benefits as in the United Kingdom. A tax formula has been devised which presents many additional advantages.

Production costs will compare favourably with Britain, while American-style pictures can now be made under the same conditions as working in Hollywood. Directors, writers and performers now have a new market for their talents. There will be no difficulty with working permits as in the United States.

Although Commonwealth Film Productions will be producing features for the world theatrical market, initially, there are also three outstanding television series planned for the near future. It will also have a division for industrial, documentary and filmed commercials.

Vice-president in charge of the studios is William Magginetti. His assistant is Osmond Borradaile. Carroll Levis is vice-president in charge of production promotion. Resident Hollywood director for the company is Hugh French.

Studio facilities will be available for rental and Commonwealth will also enter into co-production arrangements on important motion pictures or television properties. Panorama Park Studios will be the most modern and best equipped private film studios in Canada. Houston-Fearless Corporation is installing the laboratories and British Westrex is putting in the sound.

The sound stages are 120 by 80 ft. and are 35 ft. high—one will be equipped with a rear projection unit. The workshop is 210 ft. by 40 ft. with grip, mill, electrical, property and camera departments. There will be two mobile generator units, camera, sound tracks and other vehicles available for use on distant locations.

There is a 15-acre studio lot.

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KINE. Booking Guide

TRADE SHOW OFFERS—MARCH, 1961

Title	Regd. No.	Running Time (min)	Certificate	Stars	Box-Office Angle	"Kine." Review	Release Date
*CARRY ON REGARDLESS ...	Br./E. 26208	Anglo Amalgamated 90	U	Sidney James ... Kenneth Connor Liz Fraser	Scatty comedy. Excellent British title and star light booking (C)	Mar. 23	Mar. 27
*CLUE OF THE NEW PIN ...	Br./E. 26165	Anglo Amalgamated 58	U	Paul Daneman ... James Villiers Catherine Woodville	Edgar Wallace romantic melodrama. Very good British series "programmer" (C)	Mar. 9	April 10
COW AND I, THE	———	Hillcrest ... 95	A	Fernandel ... ... Rene Havard	Off-beat World War II French comedy. Acceptable art house novelty fare (C)	Mar. 23	—
†DAM ON THE YELLOW RIVER, THE	———	World Productions 90	U	Anita Ekberg ... George Marshal Wang Jie	Italian adventure melodrama. Reliable star and title hokum (C)	Mar. 30	—
DEVIL'S WANTON, THE ...	F. 26200	Mayfair ... 80	X	Doris Svedlund ... Birger Malmsten Eva Henning	Early Ingmar Bergman melodrama. Booking solely for Ingmar Bergman's fans (NC)	Mar. 9	—
*DOUBLE BUNK	Br./E. 26197	British Lion-Bryanston 92	A	Ian Carmichael ... Janette Scott Sidney James	Comedy. Capital British light booking (C) ...	Mar. 16	May 8
*DURING ONE NIGHT	Br./E. 26176	Gala 80	X	Don Borisenko ... Susan Hampshire Sean Sullivan	Frank, yet thoughtful World War II melodrama. Very good British X certificate (NC)	Mar. 9	—
†FIERCEST HEART, THE ...	F. 26159 ...	20th Century-Fox 89	U	Stuart Whitman ... Juliet Prowse Raymond Massey	Adventure melodrama. Good "double bill" (C)	Mar. 2	Mar. 27
*†FURY AT SMUGGLERS' BAY	Br./E. 26196	Regal 97	U	Peter Cushing ... Michele Mercier ... John Fraser	Swashbuckling melodrama. Very good British booking (C)	Mar. 2	April 10
GAMBLER WORE A GUN, THE	F. 26180 ...	United Artists 66	U	James Davis ... ... Merry Anders Mark Allen	Western. Safe "second" (C)...	Mar. 16	—
HIDDEN FORTRESS, THE ...	———	Contemporary 122	A	Kamatari Fujiwara ... Minoru Chiaki	Medieval melodrama. Very good art house novelty booking (C)	Mar. 16	—
*†KONGA	Br./E. 26155	Anglo Amalgamated 90	A	Michael Gough ... Margo Johns Claire Gordon	"Shocker." Cast iron popular British horrific (C)	Mar. 2	Mar. 13
LONG ROPE, THE	F. 26205	20th Century-Fox 59	U	Hugh Marlowe ... Robert Wilke Lisa Montell	Period outdoor "who-dunnit." Reliable "second" (C)	Mar. 30	Mar. 27
MACARIO	F. 26224	Rank 90	A	Ignacio Lopez Tarso Pina Pellicer Enrique Lucero	Mexican fable. Very good specialised hall proposition (C)	Mar. 23	—
†MAGNIFICENT SEVEN, THE	F. 26150 ...	United Artists 126	U	Yul Brynner ... ... Eli Wallach Rosenda Monteros	Outdoor melodrama. Very good "horse opera" particularly for better class halls (C)	Mar. 2	April 16
*†MR. TOPAZE	Br /E. 26230	20th Century-Fox 98	U	Peter Sellers ... ... Nadia Gray Herbert Lom	Comedy drama. Outstanding British booking (C)	Mar. 23	Mar. 27
MOMENT OF TRUTH, THE ...	F. 26167 ...	20th Century-Fox 48	U	David Hedison ... Luciana Paluzzi Nehemiah Persoff	Capsule melodrama. Useful series fill-in (C)...	Mar. 9	Mar. 13
†ONE HUNDRED AND ONE DALMATIANS	———	Disney ... 79	U	——	Full-length Disney cartoon. Excellent novelty offering (CC)	Mar. 23	—
*PARTNERS IN CRIME	Br./E. 26207	Anglo Amalgamated 54	U	Bernard Lee ... ... Moira Redmond John Van Eyssen	Mystery melodrama. Very good British series "support" (C)	Mar. 23	Mar. 27
†PEPE	F. 26161 ...	Columbia ... 170	U	Cantinflas ... ... Dan Dailey Shirley Jones	Comedy drama. Infallible general box-office proposition (C)	Mar. 2	—
†PIRATE OF THE BLACK HAWK, THE	F. 26218	Anglo Amalgamated 76	U	Gerard Landry ... Mijanou Bardot Germano Longo	Italian sixteenth-century potted serial. Good popular hokum (C)	Mar. 30	—
POLICE DOG STORY, THE ...	F. 26181 ...	United Artists 63	U	James Brown ... Merry Anders Rocco, the dog	Actionful "cops and robbers." Reliable "second" (C)	Mar. 16	April 17
*†ROYAL TOUR OF INDIA, THE	———	Warner-Pathe 50	U	Commentary by Bob Danvers-Walker	Record of the Queen's recent Indian tour. Infallible box-office booster (CC)	Mar. 16	Immediate
SANCTUARY	F. 26202	20th Century-Fox 89	X	Lee Remick ... ... Yves Montand Bradford Dillman	Sombre deep South melodrama. Tricky booking, anyway for average halls (NC)	Mar. 16	—
†SEPTEMBER STORM	F. 26201	20th Century-Fox 89	U	Mark Stevens... ... Joanne Dru Robert Strauss	Adventure melodrama. Acceptable, if lengthy "second" (C)	Mar. 23	Mar. 27
SO CLOSE TO LIFE	F. 26178 ...	Contemporary 83	X	Ingrid Thulin ... Eva Dahlbeck Bibi Andersson	Clinical melodrama. Art house woman's picture (NC)	Mar. 9	—
TORMENT	F. 26175 ...	Gala 98	X	Michele Morgan ... Robert Hossein Perrette Pradier	Stark marital melodrama. So-so art house offering (NC)	Mar. 2	—
*TRIANGLE ON SAFARI ...	Br./E. 26171	Paramount ... 88	A	Ann Sheridan ... David Farrar Jan Merlin	Full-blooded melodrama. Reliable British "second" (C)	Mar. 2	April 3
†VIVE AMORE	F. 26174 ...	Gala 86	U	Vittorio de Sica ... Carmen Sevilla	Comedy drama. Acceptable Continental "double bill" (C)	Mar. 9	—
*WIND OF CHANGE, THE ...	Br./E. 26198	British Lion-Bryanston 64	A	Donald Pleasence ... Johnny Briggs Ann Lynn	Racial melodrama. Very good British "second" (C)	Mar. 9	May 8
†WOMEN BEHIND BARBED WIRE	———	Gala 89	X	Minoru Ohki ... Elise Richter	Japanese World War II women's prison melodrama. Doubtful foreign fare (NC)	Mar. 30	—
YOUNG HAVE NO MORALS, THE	———	Small Films ... 75	X	Jacques Charrier ... Charles Aznavour Belinda Lee	French sex melodrama. Moderate specialised hall, title and star "double bill" (NC)	Mar. 9	—

Reissue

GREATEST SHOW ON EARTH, THE	F. 16120 ...	Paramount ... 154	U	Betty Hutton ... Cornel Wilde Charlton Heston	Comedy melodrama. Original "Kine." review January 17, 1952. Box-office Eldorado (CC)	Mar. 9	—

(CC) Excellent for Children (C) Suitable for Children (NC) Not for Children * British Quota Picture † In Colour

PRODUCTION

—continued from page 23

Britannia banner. Now it has been taken over by Pax.

This is the newly formed company that links Britannia and Bryanston interests.

Steven Pallos, of Britannia (he's also with Bryanston's Maxwell Setton, joint managing director of Pax), says, "Britannia already had several pictures in hand. Pax hadn't got one ready for immediate production. We all thought it would be a good idea to give this picture to Pax so that it could get going right away."

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JIMMY SANGSTER, who kicked off with Hammer 17 years ago as a clapper boy, and has risen to rate the producer-writer credit on "Taste of Fear," now gets his reward: a four-picture contract from Hammer's executive producer, Michael Carreras.

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DISTINGUISHED American composer-conductor Bernard Herrmann is now preparing the score of Charles H. Schneer's latest, "Mysterious Island."

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TONY RICHARDSON'S "A Taste of Honey" has finished Manchester locations and has now moved into Kensington to finish off.

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SHOOTING AT BRAY: "The Gold Inside," a suspense thriller with a bank robbery theme, with Peter Cushing and Andre Morell in the starring roles.

Michael Carreras produces, Anthony Nelson Keys is associate producer, and Quentin Lawrence is directing.

Cushing plays a ruthless bank manager who runs his business strictly according to the book. Morell is the smooth operator who takes him for a ride when he carries out a daring and ingenious robbery.

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TWO LITTLE-KNOWN actors—Alfie Lynch and Sean Connery—get their big chance in "On The Fiddle," which is now on the floor at Shepperton.

It's an RAF wartime comedy—in which most of the characters don't seem to know that there is a war on, nor that they are in the RAF.

In a bit of casting which stands film convention on its head the unknowns are the stars and the knowns, Eric Barker, Stanley Holloway, Kathleen Harrison, Cecil Parker, Terence Longdon, and Miriam Karlin, play strictly second fiddle.

Alfie Lynch, the 26-year-old actor from Petticoat Lane, who showed his abilities in the Brendan Behan play, "The Hostage," plays a lively Cockney who regards the RAF, the war, and shortages as the greatest fillip to free enterprise since the South Sea Bubble—and whose efforts to get rich quick come to much the same conclusion.

Sean Connery, who has just filmed the BBC tv epic, "Adventure Story," about Alexander the Great, plays a gypsy with the strength of five men and the brain of half of one, who looks to the Cockney, his RAF "oppo," for leadership.

The film is an S. Benjamin Fisz production, for Anglo Amalgamated, directed by Cyril Frankel. It is adapted from a novel by R. F. Delderfield, who wrote "Worm's Eye View."

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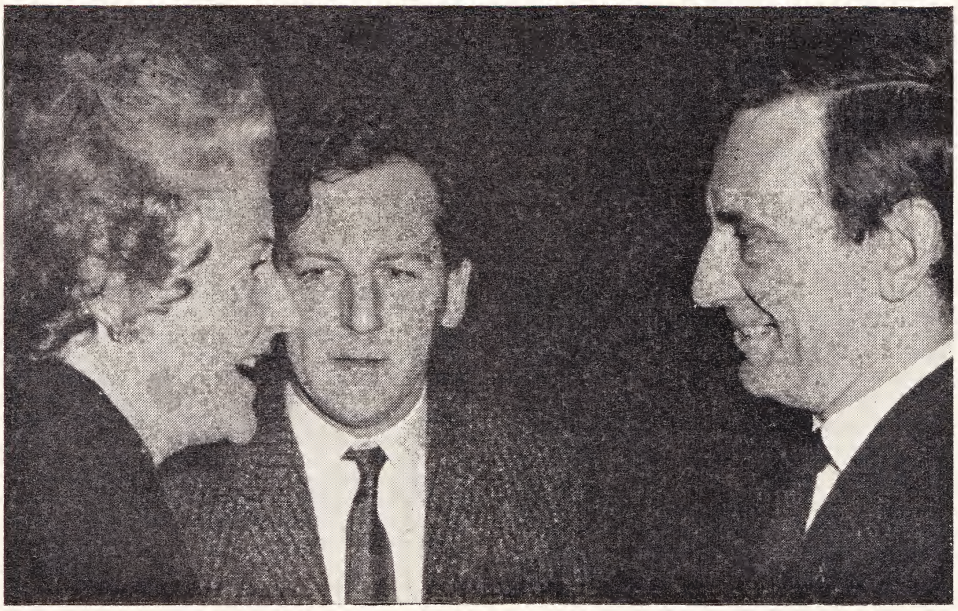
THE BILL LUCKWELL production, "Murder in Eden," for RFD release, has been completed on schedule at Ardmore Studios. This murder mystery thriller, with a background of art frauds, has been directed by Max Varnel with Jock MacGregor co-producing, and is notable for the number of fresh faces in the cast.

The leading roles are played by Ray McAnally, Catherine Feller and Yvonne Buckingham. Heading the supporting cast are Norman Rodway, Mark Singleton, Robert Lepler, Jack Aranson, Francis O'Keeffe, Noel Sheridan and Angela Douglas.

Though the picture has been made in Ireland, Bill Luckwell has co-operated with the studio directors in their desire that Ardmore Studios should no more be used exclusively for the filming of Irish subjects than all pictures made at Elstree should have English settings, or Hollywood productions have American backgrounds.

In the case of "Murder in Eden," the action takes place in London and the West of England. Advantage has been taken of the recent fine, sunny weather to shoot a number of sequences on the picturesque beaches and sand dunes near the studios to widen considerably the scope of the picture.

Ray McAnally plays the leading part of the Scotland Yard detective who breaks up a ring of international art swindlers.



At the drop of a hat any of this trio of successful writers could give you a few words—or a few thousand. Authoress Mary Hayley Bell talks to Keith Waterhouse (centre) and Willis Hall, who scripted her novel "Whistle Down The Wind," at a Jon Pennington party to launch his latest production, "The Valiant"

—SHOOTING NOW—

ABPC ELSTREE.—"Francis Drake" (tv series).

BRAY.—"The Gold Inside" (Hammer for Columbia), producer Michael Carreras, director Quentin Lawrence.

MERTON PARK.—Television commercials and documentaries.

PINEWOOD.—"Victim" (Allied for Rank), producer Michael Relph, director Basil Dearden; **"Whistle Down the Wind"** (Beaver for Rank), producer Richard Attenborough, director Bryan Forbes; **"No, My Darling Daughter"** (Rank), producer Betty Box, director Ralph Thomas; **"What A Performance"** (Anglo), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—"The Innocents," producer / director Jack Clayton; **"The Devil's Daffodil"** (Britannia/British Lion), producers Steven Pallos and Donald Taylor, director Akos Rathony; **"On The Fiddle"** (Anglo Amalgamated), producer Benjamin Fisz, director Cyril Frankel.

CHALK FARM.—Television commercial.

TWICKENHAM.—"What A Carve Up," producers Robert S. Baker and Monty Berman, director Pat Jackson.



Kia-Ora Cup Squash Department, 33 Rushworth Street, London SE1 WATerloo 3063

Television

by TONY GRUNER

THE SILENCE among independent producers wishing to make television films was broken this week with the news that Guy Thayer, the American associated with four British tv series, will be going ahead this month with a pilot for what he intends will be a quality tv series.

Title of the project is "The Witches Tales," which ran for many years as a radio series on the CBS network and was also shown in Australia and South America. Thayer believes that "Witches Tales," which will deal with the supernatural, "without violence or savagery," is almost a pre-sold proposition in the States.

He has formed a new company, Thayer Hamilburg Enterprises Ltd., to make this series plus two others, a series on astrology and another based on a comic strip.

Thayer frankly admits that the four British series on which he worked, "Glencannon," "African Patrol," "Jungle Boy" and "Flying Doctor," were able to reach only the syndication markets.

Budget

Explaining the reason for the failure of these projects to get network sales, he says that he and his colleague fixed a figure and then proceeded to budget and organise each episode to make a profit on the world tv market. "This is wrong thinking. If the property is right then we must allow it full production quality and this does not mean lavish sets or expensive overheads.

"A recent British series cost over £10,000 per episode and a feature of it was its expensive sets and industrial location with the film unions. A quality series means that the emphasis should be placed on the property, the writing, direction and the technicians associated with the overall project. For 'Witches Tales,' we have Terence Fisher directing, while the script has been written by one of America's leading writers, Alonzo De Cole. The pilot will be made at ABPC studios, commencing April 24, and we should have a print ready to be sent to New York at the end of May. Our budget for this series will be in the region of £10,000. The entire cast for 'Witches Tales' will either be British or with certain leading artists from the Continent."

Production

Thayer, who has been involved in tv production since 1956, was managing director of Gross-Krasne, who were responsible for "Glencannon," "African Patrol," "Jungle Boy" and the co-production with ABPC on the "Flying Doctor." He was also associated with Eddie Sutherland in the series "International Detective."

Said he: "The success of ITC's 'Danger Man' on the network has made it possible for more British series to be produced for the American market. 'Danger Man' has already received considerable praise in the States and has smashed the concept that no British series can get on the networks, although it should be suitable for syndication."

Later this month, Thayer's partner, Hamilburg, arrives to discuss the astrology series and the same number of filmlets based on a tv comic strip. It is Thayer's view that more independents will be going into film production during 1961 because of the independent opportunities for British series in the States. The British film successes like 'I'm All Right Jack,' 'Saturday Night and Sunday Morning,' 'Make Mine Mink,' and the 'Carry On' series prove that British accents can be understood by practically all Americans. If this is true about features then the objection to the quality British made tv series falls to the ground."

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THE Independent Television Authority is inviting applications from persons interested in acting as programme contractors for stations in West and North Wales. It is expected that programme transmissions will begin for the area in the Autumn of 1962.

The ITA's intention of seeking an independent programme company for the West and North Wales area was first announced by the Director-General, Sir Robert Fraser, in Cardiff in August last year.

Since then the Authority has asked the Postmaster-General to approve proposals for the erection of three stations, one in Pembrokeshire on the Prescellys, one on the Lleyn Peninsula, and one to cover the Flint-Denbigh area.

The combined population coverage of these three stations within Wales would be of the order of 640,000 in the primary and secondary service areas, of which some 360,000 would live outside the corresponding areas of existing ITA stations. The total population lying within the overall coverage of the three stations, including their fringe areas, will be about 1,000,000.

The Authority has not yet received the PMG's approval of its plans for covering the area, but it has felt that, to avoid delay in considering applications from intending programme contractors, it should invite applications as soon as possible.

Says the ITA: "If the Postmaster-General's approval of the proposals before him were not forthcoming, the Authority would still be in a position to proceed at once with plans for building two stations, once in Pembrokeshire and one to the north of Cardigan Bay, leaving over for later decision the siting of a third station to increase the coverage area of any programme contractor appointed. The combined population coverage of a Pembrokeshire station and one to the north of Cardigan Bay would be of the order of 350,000 in the primary and secondary service areas of which about 325,000 would live outside the corresponding area of any other ITA station. The total population, including that in the fringe areas, of the two stations would be about 720,000.

The Authority hopes that a suitable new Welsh company will come forward for appointment although existing programme companies will not be precluded from applying for the contract now advertised.

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ALAN SLEATH is producing "After the Crash," a drama documentary written by Wilfred Greatorex, which is to be shown by BBC-TV, on Thursday, April 13.

This deals with investigation carried out by Ministry of Aviation inspectors after a passenger aircraft crashes in landing at a provincial airport. The plane catches fire and there are many casualties. Airport fire engines and police cars hurry to the rescue, and St. John ambulances speed to the local "Castleton" hospital with the survivors.

Leading actor in "After the Crash" is John Lee, on loan from Associated British Picture Corporation.

Philips projectors in preview theatre

YET another installation of Philips projectors has just been made, this time at the preview theatre of Granada Television in Golden Square, London.

Two Philips FP56 projectors are installed, with double-film attachments, which permit of running an optical married print together with a separate optical or magnetic track. The magazine for the second film is conveniently positioned underneath the lamphouse, with the optical and magnetic heads under the projector head. In addition to the three sound sources on the projectors, provision is made for injecting sound from other sources, such as 16-mm. film, radio, tape or disc.

Duplicated

The amplifier circuits are completely duplicated. The amplifier rack comprises, from top to bottom: the Monitor speaker; No. 1 optical pre-amplifier; patch panel; No. 2 optical pre-amplifier; No. 1 magnetic pre-amplifier; No. 2 magnetic pre-amplifier; switching and socket panel; two sets of six faders, covering respectively four sound channels—that is to say, the three on the projectors and the optional external source—together with bass and treble attenuators; a switch and fuse panel; and two power amplifiers.

The patching bay on the amplifier makes provision for bringing into use a six-way mixer on the console in the auditorium, enabling sound from any number of sources to be pre-mixed. Each fader has a range of 85 db. The console also provides for inter-communication with the projection room, and has a buzzer for signalling changes in picture or sound.

This equipment was supplied and installed by J. Frank Brockliss Ltd.

British films win Cortina awards

BRITISH FILMS gained the following awards at the International Sports Film Festival at Cortina d'Ampezzo, Italy, states ASFP:

"Association Football—Basic Skills," produced by the Oxford Film Company for the Football Association, won a silver medal presented by the Italian National Olympic Committee.

"Hazard," produced by Interfilm in association with the Film Producers Guild for the British Iron and Steel Federation was awarded a plaque presented by the Catholic Cinematograph Centre.

"The Heroic Days," produced by the Film Centre for the Shell Petroleum Company, took a cup presented by the newspaper *Corriere dello Sport*. "Small Town Holiday," produced by World Wide Pictures for COI, won a diploma of honour.

Showmanship

by FRANK HAZELL

MY RECENT comments regarding the lack of knowledge most front-of-house staff seem to have on the theatre programmes has brought a large number of replies from managers.

Most seem to realise how far short our theatre staffs fall in this vital aspect of public relations, but ask a very simple question—how can they get the right staff for the money they are able to offer?

This staff problem was raised by a film columnist recently in one of the national papers. He was referring to the lack of interest some staff seem to show in giving patrons the best seats available at the time they purchase their tickets.

Reluctant usherettes were accused of taking the easy way out and pushing patrons into the side seats to save the bother of looking for vacancies in the centre of the house.

It's quite surprising that an industry which relies so much on public relations should never have taken this staff problem seriously.

One of the major circuits should lead the way by sponsoring a staff training scheme, and at the same time offer sufficient inducement to attract new blood and a higher standard of employee.

THE COMPANY OF SHOWMEN

Satisfaction was his guarantee

THE "gypsy girl" standing in the foyer of the Savoy, Swindon, prior to the week when **R. L. Cook** played "The Miracle," didn't fool anyone — although she certainly prophesied correctly about the forthcoming programme.

In fact, she had been carefully briefed by Mr. Cook to receive members of the audience and let them in on enough of what was in store to bring them back the following week.

As Mr. Cook said on traders' displays: "We cannot perform miracles, but we do prophesy your entire satisfaction. . . ."

As well as outstanding general press on the "Sundowners," **Anthony Boot,** Regal, Southport, also arranged a successful contest linked to displays in traders' windows.

Ideal platform

Over 10,000 competition forms were distributed—which on their own could prove an ideal platform for film publicity.

With the present rate of hooliganism that occurs in cinemas, **R. L. Cook,** Savoy, Swindon, was perfectly right in making top news coverage on the new by-law which now makes police prosecution possible for such hooliganism.

We should let the public know we intend to make full use of the new powers where they have been introduced, and also that we take rowdiness in the cinema seriously enough to start proceedings.

R. T. Rea, who retires after 48 years in the business, was featured in a BBC broadcast in which he outlined some of the original methods used to attract patrons to the theatre.

News reports on this and his address to local businessmen made fascinating reading, and I wish him a happy retirement and good luck for the book he has written on his half-century in the industry.

J. Ferrari, Regal, Stirling, managed to get banners on the local salvage collection vans in connection with "Ocean's 11." These were boldly lettered displays along each side.

He also exploited the national tie-up with Heinz and had a 20-ft. front-of-house display with door cut-outs to add further to the attraction.

A personal appearance of John Creasey, the author of "Cat and Mouse," was arranged by **P. Pulman,** ABC, Bournemouth. Booksellers arranged window displays and gave prominence to the author's visit.

W. Saxton, Odeon, Chesterfield, concentrated on the stars in "The Millionairess" and used portraits in a wide range of shop displays. Special display cards were simply and neatly lettered, stating programme, place and time.

The programme had been well publicised at the theatre prior to playdate and hand-outs were distributed to all patrons.

E. Barnes, Gaumont, Crewe, hired a loudspeaker van for two hours on the Wednesday prior to playdate of "The Millionairess" and sent it on a tour.

The van was boldly placarded with film and theatre credits and I have no doubt at all that this kind of publicity attracts maximum attention. Special display cards were linked to a variety of shop displays and restaurants used the overprinted serviettes.

Mobile publicity

D. N. Pass, Odeon, Dudley, also used a mobile publicity van for "Man In The Moon" and on the van's town tour overprinted balloons and the flying rocket model leaflets were distributed.

Again, serviettes were used in the town's restaurants and the press carried a competition in which premium bonds were the main prizes.

B. E. Symmons, Odeon, Harrogate, constructed an eye-catching "window" display for "There Was A Crooked Man." It was made from cut-outs from the normal quads with the laughing top-hatted Norman Wisdom suspended in banner form over the pay-box of an open-fronted fish shop.

G. H. Draycott, Odeon, Liverpool, circulated the operatic and dramatic associations for "Song Without End," and for such a film for which there is a special audience, this personal letter approach can have most effective results.

Press on the film was quite outstanding, with most of the film columnists making it their lead.

A competition was also run in one paper, but I wish more attractive prizes could be offered, for with a total of only 35s. as prize-money for first, second and third there was no great incentive to competitors.

C. W. Gurr, Odeon, Barnet, submits a report from **W. A. Cornell** on the photographic exhibition he mounted at the theatre. It was the work of the Barnet and Finchley Photographic Society, and with this local interest it obviously gained top press reportage and proved an additional attraction for the cinema itself.

The exhibition was well advertised through special posters, and as there was a competitive element about the display, the final judging gained still further press coverage.

In the same report, are details of the campaign on "The Pure Hell of St. Trinian's" and I notice here that Mr. Gurr has constructed some permanent shop display boards with general advertising slogans into which the ordinary film stills are inserted.

R. G. Honeyman, Odeon, Ayr, invited secretaries of music societies to a special viewing of "Song Without End." Through this he was able to achieve circulation of special leaflets to the societies' members. The main music shops gave special display space, and I notice that the featurette, "The Golden Fish," also received window display space in the town's pet shops.

A. F. Stokes, Gaumont, Leyton, arranged an ideal street stunt for "The Bulldog Breed," although I believe this was part of some of those excellent general stunts organised for particular films by his head office.

This time a man and woman dressed in naval uniform toured the town with a fine looking bulldog, who had a small jacket, with the film and theatre credits printed on it.

For "The Man in the Moon," no better costumes could be found than the space suits that have been specially produced for this film. Mr. Stokes had a man and woman touring the main shopping centres and it appears attracted as much attention from the grown-ups as the youngsters, who these days are so space minded.

SELL!

The British Lion way . . .

THE PROBLEM CUSTOMERS

Teenagers: more than a quarter of the average cinema audience. A vital section of our customers. But it's not only the headline-hitting Stevenage cinema that is forced to keep them out.

They're well fed. Well clothed. Well off. Yet some of them slash seats, smash doors, terrorise managers and act like thugs.

Why?

What can be done about it?

We'll print your best suggestions in this space.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ANTHONY, E. H., Dominion, Harrow: Saturday Night and Sunday Morning, The Night We Got the Bird, The Sundowners, The Full Treatment (4). **Archer, D. J.,** Empire, Coventry: Beat Girl. **Allen, A. A.,** Regal, Sidcup: The Pure Hell of St. Trinians, Man in the Moon, Saturday Night and Sunday Morning, Smiley Gets a Gun (4). **Ashman, R.,** A/M., Central, Reading: The Plunderers, Beat Girl, Too Hot to Handle (3). **Archer, D. J.,** Empire, Coventry: The Rebel. **Alexander, R.,** Odeon, Bilston: Suddenly Last Summer, Sleeping Beauty (2). **Affolter, L. M.,** Odeon, Crewe: The Millionairess. **Alexander, J.,** Gaumont, Wolverhampton: Carthage in Flames. **Amies, A. G.,** Broadway, Peterborough: The Millionairess. **Amerena, P. C.,** Gaumont, Norwich: Under Ten Flags. **Adams, H. W.,** Odeon, Godalming: Tunes of Glory. **Aspden, W. W.,** Odeon, Blackburn: Pollyanna.

BROWN, L. J., Ritz, Felixstowe: Public relations, Circus of Horrors, Press publicity, The Dark at the Top of the Stairs, Let No Man Write My Epitaph, The Dam Busters (6). **Blackmore, P.,** A/M., ABC, Sunderland: The Sundowners, His and Hers, The Sword of Sherwood Forest, The Criminal, Beat Girl, The Plunderers (6). **Bullock, A. D.,** Palace, Erdington: Man in the Moon, Portrait in Black, Foxhole in Cairo, Beat Girl (4). **Byars, S. M.,** A/M., Rex, Riddrie: The Dark at the Top of the Stairs, The Crowded Sky, Never Take Sweets From a Stranger (3). **Beynen, D.,** Danilo, Cannock: The Miracle. **Bee, J. R.,** Odeon, Worcester: High Time. **Bishop, D.,** Playhouse, Guildford: Under Ten Flags. **Bigwood, C. F.,** Odeon, Weston-Super-Mare: G.I. Blues. **Bish, H. S.,** Gaumont, Chippenham: Carthage in Flames. **Bowen, S. H.,** Odeon, Newport: Foxhole in Cairo. **Brinley, L. J.,** Gaumont, Exeter: Elmer Gantry. **Barton, E. D.,** Odeon, Bath: Pollyanna. **Baker, P. H.,** Odeon, Portsmouth: Can-Can. **Bromley, E.,** Gaumont, Oldham: Man in the Moon, Song Without End (2). **Bower, C. F.,** Gaumont, Kilburn: Man in the Moon. **Bird, T. W.,** Gaumont, North Shields: The Bulldog Breed. **Browne, J. E.,** Odeon, Yeovil: The Nun's Story. **Bennett, R. W. G.,** Gaumont, Nottingham: G.I. Blues. **Bennett, G. E.,** Odeon, Birmingham: Public relations. **Birse, H.,** New Victoria, Edinburgh: Tunes of Glory, The Wackiest Ship in the Army. **Booty, Miss J. A.,** Odeon, Faversham: The Millionairess. **Brannan, J. W.,** Odeon, Burnage: The Fugitive Kind. **Bentley, G. R.,** Odeon, Llandudno: Strangers When We Meet. **Brown, C. E.,** Gaumont, Preston: Portrait in Black. **Beetles, B. W.,** Odeon, Cheetham Hill: Portrait in Black, The Fugitive Kind (2). **Bint, B.,** Odeon, Sale: The Fugitive Kind. **Blease, G. B.,** Odeon, Bolton: The Bulldog Breed, Portrait in Black (2). **Browne, P. G.,** Odeon, Harlesden: The Wackiest Ship in the Army.

CLARKE, D., Odeon, Derby: The Spider's Web. **Cook, R. L.,** ABC, Swindon: Saturday Night and Sunday Morning. **Coombes, R. E.,** Regal, Cirencester: Watch Your Stern, Samson and Delilah, His and Hers, The Dark at the Top of the Stairs, Public relations (5). **Clark, G.,** Rex, Consett: Tunes of Glory. **Cattell, A. G.,** Regal, Torquay: The Long and the Short and the Tall, The Sundowners (2). **Clark, J. D.,** Majestic, Leeds: The Alamo. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Calamity Jane. **Carter, P. S.,** Odeon, Hackney Road: Circle of Deception. **Craig, B. I.,** Odeon, Cardiff: Pollyanna. **Court, H. J.,** Gaumont, Portsmouth: The Wackiest Ship in the Army. **Close, C. C.,** Gaumont, Bristol: G.I. Blues. **Cross, P. A.,** Odeon, Shirley: Portrait in Black. **Cranfield, G. W.,** Odeon, Oldham: Cinderfella. **Crawshaw, R.,** Odeon, Taunton: Under Ten Flags. **Cheepen, M.,** Astoria, Old Kent Road: Never on Sunday, The 3 Worlds of Gulliver (2). **Chantrey, G. M.,** Odeon, Glasgow: The World of Suzie Wong. **Curry, J.,** Gaumont, South Shields: Under Ten Flags. **Crawley, V. A. H.,** Odeon, Sevenoaks: Tunes of Glory. **Crane, G. J. V.,** Odeon, Norwich: The Pure Hell of St. Trinians. The Dust, The Great Impostor (2). **Clarke, L. R., Calcott, J. J.,** Gaumont, Walham Green: Desire in Majestic, Staines: Pollyanna, The Pure Hell of St. Trinians (2).

DIXON, J. A., Regal, Chesterfield: Newsreel publicity, Saturday Night and Sunday Morning, Public relations (3). **Dale, A. S.,** Rex, Riddrie: Theatre publicity, Newsreel publicity, The Nun's Story, Peeping Tom, Ocean's 11 (5). **Davany, W.,** Ritz, Gateshead: The Crowded Sky, The Miracle, No Kidding, Pay or Die, Newsreel publicity, Public relations, Watch Your Stern, The Sword of Sherwood Forest (8). **Demaecker, W. D.,** Mayfair, Battlefield: All the Young Men, The Apartment, Suddenly Last Summer, The Crowded Sky (4). **Dene, T.,** Odeon, Croydon: Man in the Moon. **Dawson, A. E.,** Odeon, Darlington: Pollyanna. **Downes, R. H.,** Gaumont, Birkenhead: Never on Sunday. **Davis, D. M.,** Ambassador, Slough: Elephant Walk, Away All Boats (2). **Docherty, C.,** Queen's Hall, Newcastle: Oklahoma. **Douglass, W. A.,** Royal, Sunderland: 13 Steps to Death. **Donaldson, A. M.,** Odeon, Greenock: Surprise Package. **Doveton, J. D. H.,** Gaumont, Swindon: The Pure Hell of St. Trinians.

ELMES, L. J., A/M., ABC, Maidenhead: The Pure Hell of St. Trinians. **Edmundson, J.,** Ritz, Bradford: The Criminal, Beat Girl, Too Hot to Handle (3). **Elcock, G. P.,** Odeon, Deal: The Millionairess. **Edmondson, K. D.,** Odeon, Chester: Song Without End, Tunes of Glory (2). **Edwards, A. M.,** Gaumont, Plymouth: Cinderfella, Tunes of Glory (2).

FIRMAN, S. A., Odeon, Hatfield: The Apartment, The Bulldog Breed (2). **Fricker, C.,** Alexandra, Aldershot: Never on Sunday. **Freedman, L.,** Odeon, Perry Barr: Portrait in Black, Calamity Jane (2). **Fray, R. W.,** Gaumont, Hinckley: High Time. **Fisher, J. B.,** Gaumont, Upminster: Saturday Night and Sunday Morning, Never on Sunday (2). **Farmer, R.,** Gaumont, St. Albans: The Great Impostor. **Frewin,** G. D., Gaumont, Rochester: The Wackiest Ship in the Army. **Fairs, H. R.,** Empire, Aldershot: Man in the Moon.

GEORGE, H. E., ABC, Dundee: The Sundowners, The Long and the Short and the Tall (2). **Gray, A.,** Ritz, Chatham: Under Ten Flags, Never on Sunday (2). **Green, G. J.,** Odeon, Chorley: High Time. **Ghisletta, E.,** Odeon, Well Hall: Man in the Moon. **Groves, E. L.,** Odeon, Edgware Road: Tunes of Glory. **Gresty, H.,** Gaumont, Kings Cross: Elmer Gantry. **Graves, L. W.,** Odeon, Lowestoft: G.I. Blues. **Gurr, C. W.,** Odeon, Barnet: Elmer Gantry, The Wackiest Ship in the Army (2). **Gibson, G. C.,** A/M., Gaumont, Finchley: Elmer Gantry. **Graham, T. C.,** Odeon, Woolwich: Man in the Moon, The Pure Hell of St. Trinians (2). **Goldthorpe, B.,** Odeon, Stockton: Pollyanna. **Glasgow, J. G.,** Odeon, Wembley: Elmer Gantry. **Greenwood, C.,** Odeon, Lancaster: G.I. Blues. **Girdler, R. C.,** Odeon, Richmond: Tunes of Glory. **Gaukrodger, J.,** Odeon, Rotherham: Song Without End, Man in the Moon (2).

HOLLOWAY, A. H., Central, Reading: The Miracle, The Crowded Sky, His and Hers, Saturday Night and Sunday Morning (4). **Hyland, F. J.,** ABC, Londonderry: Public relations, Theatre publicity (2). **Hoskins, R. F.,** A/M., ABC, Wolverhampton: The Rebel, The Sundowners, Too Hot to Handle, Konga (4). **Handford, E. G.,** Rex, Bedminster: The Long and the Short and the Tall, The Rebel, Too Hot to Handle (3). **Hart, J. M.,** Coliseum, Glasgow: Public relations, Children's club, His and Hers, The Miracle, Watch Your Stern, The Plunderers, The Mobster (7). **Hardy, D.,** Odeon, Lincoln: G.I. Blues, Pollyanna (2). **Heaslewood, R. H.,** Gaumont, Taunton: Stage show. **Hobart, S.,** Man in the Moon. **Hainge, E. D.,** Odeon, Birmingham: Tunes of Glory. **Harvey, I. B.,** Gaumont, Hendon: Flaming Star. **Harris-Quelch, A. M.,** Gaumont, Dagenham: The Pure Hell of St. Trinians. **Hubball, H.,** Odeon, St. Albans: Elmer Gantry. **Howes, G. A.,** Gaumont, Salisbury: Pollyanna. **Hockings, K. J.,** Odeon, St. Austell: Pollyanna.

JOHNSON, E. H., Palace, Ashton-in-Makerfield: Pepe. **Jones, C.,** A/M., Ritz, Bradford: His and Hers, Newsreel publicity, Ticket to Paradise (3). **Jones, D. E.,** Odeon, Port Talbot: The Millionairess. **Jenkins, J. R.,** Picture House, Leicester: The Night We Got the Bird. **Jelly, G. V.,** Gaumont, Southampton: The Pure Hell of St. Trinians. **Jeffries, A. F. G.,** Odeon, Whitton: The Pure Hell of St. Trinians, The Great Impostor (2). **James, G.,** Gaumont, Gloucester: Pollyanna. **Jackman, K. J.,** A/M., Odeon, Wembley: Circle of Deception. **Jackson, F. E.,** Gaumont, Liverpool: The Entertainer.

KYLE, W. G., Odeon, Bury: The Millionairess. **Kelly, P. N.,** Odeon, Whalley Range: Portrait in Black.

LENDRUM, E. P. M., Odeon, Sittingbourne: Man in the Moon. **Laing, W. D.,** Odeon, Aylesbury: Man in the Moon. **Levenson, A. G.,** Gaumont, Holloway: Elmer Gantry. **La Haye, A.,** Gaumont, East Ham: The Great Impostor. **Larrosa, E.,** Gaumont, Bootle: The Millionairess. **Lane, R. W.,** Odeon, Folkestone: Tunes of Glory. **Lockyer, G.,** Odeon, Stafford: All the Young Men. **Lines, A. G.,** Odeon, Corby: Watch Your Stern. **Lucas, H. A.,** Odeon, Surbiton: Circle of Deception.

MARSH, R. E., A/M., Playhouse, Colchester: The Miracle, Press publicity, Too Hot to Handle, Beat Girl, The Two Faces of Dr. Jekyll, The Plunderers (6). **MacLeod, D. J.,** Olympia, Bridgeton: It Started in Naples. **Mendelsohn, J.,** A/M., Gaumont, Notting Hill: Desire in the Dust, Murder Incorporated (2). **Malyon, K.,** Casino, Liverpool: Foxhole in Cairo, A Mexican Affair (2). **Matthews, H. O. P.,** Odeon, Falmouth: Song Without End. **Moar, S.,** Odeon, Crosby: Man in the Moon. **Murray, H.,** Gaumont, Sheffield: Tunes of Glory. **Milborrow, K.,** Odeon, South Norwood: Man in the Moon. **Moss, F. I. D.,** Cinerama, Perth: Watch Your Stern. **MacPherson, D.,** Toledo, Muirend: Never Take Sweets From A Stranger, The Nun's Story, Ocean's 11, There Was A Crooked Man, Children's matinee, The Dark at the Top of the Stairs, Hannibal (7). **McHugh, T. A.,** Dominion, Hounslow: Never On Sunday, The Great Impostor (2). **Moneypenny, L. A. L.,** Odeon, Jersey: Pollyanna, Tunes of Glory (2). **Moss, R. M.,** Coliseum, Newport: Cinderfella, I Aim at the Stars (2). **Mepsted, L. E.,** Odeon, Wealdstone: Desire in the Dust. **Moncur, J. B.,** Odeon, Barrow-in-Furness: Tunes of Glory. **Monteith, S. C.,** Gaumont, Glasgow: The Fugitive Kind, Piccadilly Third Stop (2). **Martin, G. G. B.,** Odeon, Gillingham: Let No Man Write My Epitaph. **McKinlay, J. A.,** Gaumont, Chelsea: Elmer Gantry. **Minnican, H. N.,** Gaumont, Sunderland: The Siege of Sidney Street. **Meggison, C. P. W.,** A/M., Odeon, Blackpool: G. I. Blues. **Moyes, J. I. B.,** Odeon, Swiss Cottage: Circle of Deception, Elmer Gantry (2). **Miller, R. A.,** Gaumont, Edgware Road: The Great Impostor, Public relations (2). **Matthews, N.,** Ritz, Leyton: His and Hers, The Criminal, Too Hot to Handle, Sword of Sherwood Forest, No Kidding, Saturday Night and Sunday Morning (6). **McAree, S. D.,** ABC Savoy, Liverpool: No Kidding, The Miracle, Saturday Night and Sunday Morning, The Nun's Story, The Sundowners, His and Hers (6). **Mapes, G. R.,** Savoy, Birmingham: Minors Matinee, Saturday Night and Sunday Morning, Hannibal, The Crowded Sky, The Two Faces of Dr. Jekyll (5). **Martin, G. G. B., Odeon,** Gillingham: Pollyanna. **Masters, G. E., M/M.,** Odeon, Ramsgate: High Ttime, Portrait In Black (2). **Martin, N. D.,** Odeon, Hawick: Man in the Moon. **McLaughlin, T. F.,** Odeon, Hounslow West: The Pure Hell of St. Trinians. **Masters, G. E., M/M.,** Odeon, Ramsgate: Song Without End. **Merrill, J. A.,** M/M., Hippodrome, Liverpool: Pollyanna. **McLarty, W.,** Regal, Hamilton: Watch Your Stern, The Dark at the Top of the Stairs, Ocean's 11, Hannibal (4). **Moar, S.,** Odeon, Crosby: The Millionairess.

NEWTON, F. W., Gaumont, Cardiff: The Great Impostor. **Nethercote, B. W. E.,** Ritz, Balham High Road: Flaming Star, Jazz on a Summer's Day, The Sundowners (3). **Newton, A.,** Music Hall, Chester: A French Mistress. **Norrie, M. N.,** Odeon, Andover: Man in the Moon. **Negus, R. D.,** Odeon, High Wycombe: Man in the Moon, Marriage of Convenience (2). **Neat, T. H.,** Premier, Manchester: The Dark at the Top of the Stairs, Newsreel publicity (2).

PARKER, R. W., ABC, Exeter: Saturday Night and Sunday Morning, His and Hers (2). **Paton, J. O.,** Ritz, Leeds: The Dark at the Top of the Stairs, A French Mistress, Follow That Horse, Ocean's 11, Circus of Horrors, Sands of the Desert (6). **Peters, N.,** Odeon, Uxbridge: The Pure Hell of St. Trinians. **Parsons, M. J.,** Villa Cross, Handsworth: Portrait in Black, Dracula, The Mysterians, Battle Hymn, The Naked Truth (4). **Prescott, C.,** Odeon, Bury: Man in the Moon. **Phillips, T.,** Odeon, Luton: Tunes of Glory. **Potts, R. H.,** Odeon, Exeter: G. I. Blues. **Perkins, S. E.,** Regal, Farnham: Pollyanna. **Poat, W. F.,** Odeon-Astoria, Brixton: Man in the Moon. **Page, L.,** Odeon, Leicester: Man in the Moon, Foxhole in Cairo, The Fugitive Kind (3). **Parkin, C. D.,** Haymarket, Newcastle-upon-Tyne: Saturday Night and Sunday Morning.

RATCLIFFE, P., Regal, Wembley: The Long and the Short and the Tall. **Roberts, R. B.,** Odeon, Watford: Elmer Gantry, Circle of Deception, The Pure Hell of St. Trinians (3). **Ryder, D.,** Plaza, Camden Town: Desire in The Dust, The Great Impostor (2). **Ramsay, S.,** Gaumont, Bradford: Never on Sunday, High Time (2). **Reay, F.,** Odeon, Sunderland; G. I. Blues. **Robertson, H. A.,** Gaumont, Bronley: The Pure Hell of St. Trinians. **Rowling, E. K.,** Odeon, Guildford: Man in the Moon, The Pure Hell of St. Trinians (2). **Robdrup, S.,** Gaumont, Darlington: Never on Sunday. **Roles, M. F.,** Seamore, Glasgow: Faces in the Dark. **Reed, C. H.,** Odeon, Rutherglen: Solomon and Sheba. **Rudd, R. J.,** Grange, Kilburn: The Great Impostor, Children's club (2) **Reed, C. H.,** Odeon, Rutherglen: Man in the Moon.

VAN-POOSS, D., A/M., ABC, Bournemouth: Public relations, The Long and the Short and the Tall, His and Hers, Too Hot To Handle, The Criminal, The Crowded Sky, The Mobster, Saturday Night and Sunday Morning (8). **Vernall, E. R.,** M/M., Grange, Dagenham: Never on Sunday, The Great Impostor, Desire in the Dust (3).

YEOMAN, B. T., Odeon, Twickenham, The Pure Hell of St. Trinians.

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REVIEWS

—continued from page 10

Very Important Person

Rank. British (U). Featuring James Robertson Justice, Leslie Phillips and Stanley Baxter. Produced by Julian Wintle and Leslie Parkyn. Directed by Ken Annakin. Screenplay by Jack Davies. Director of Photography, Ernest Steward. Musical Director, Reg Owen. 98 minutes. Release May 22, 1961

INTRIGUING and amusing World War II comedy melodrama, cast in a similar mould to those resounding hits "Stalag 17" and "The Colditz Story." It tells how a burly, bearded boffin escapes, with the aid of breezy young RAF officers, from a remote, closely-guarded German prison camp, and effectively sandwiches its story between skits on tv's "This Is Your Life." The British characters, expertly portrayed by the redoubtable James Robertson Justice and a hand-picked cast, are shrewdly varied, and skilfully deployed against convincing, though naturally restricted, backgrounds, and their stealthy yet good-humoured battle of wits with their captors promotes rollicking fun and seat-edge suspense. Definitely the stuff to give the masses, family and troops. Excellent British booking.

Story.—In 1942, Sir Ernest Pease, Director of Applied Aeronautical Science, poses as Naval Lieutenant Farrow from the Public Relations Department, a fictitious individual, and flies over Germany to observe first-hand special radar equipment. The plane is hit by flak and Farrow gets sucked through a gap in the fuselage and lands on German soil. Two frauleins capture him and he joins a number of RAF prisoners of war at Stalag Luft 10. His "cell-mates" are Jimmy Cooper, a gay, woman-mad fellow; Everett, a dour Scot; "Bonzo" Baines, a cheerful guard-baiter; and two other wallahs, Shaw and "Plum" Pouding. At first, Farrow is suspected by his comrades of being a spy, but eventually a senior British officer informs them that the Prime Minister insists that Farrow must have priority over other potential escapees. Later, Farrow fakes an escape, but subsequently he, Cooper and "Bonzo" masquerading as members of an international prison committee, coolly walk from the camp while Everett impersonates Major Stampfel, the goose-stepping commandant. Long after the war, all meet again on a tv programme.

Production.—The picture, cleverly directed by Ken Annakin, steers an even course between the serious and the comic. James Robertson Justice is just right as the gruff, but able and courageous, Sir Ernest, alias Farrow; Stanley Baxter pulls off an ingenious double act as Everett and Stampfel; Leslie Phillips and Jeremy Lloyd heighten the humour as Cooper and "Bonzo"; John Forrest registers as a phoney RAF officer operating for the Nazis; and guest stars Eric Sykes, Richard Wattis and Godfrey Winn also score. There is no romance, but synthetic Tiller Girls at a camp concert create a gay ersatz sex interest. The humour, mostly at the expense of the Germans, is never overdone, and the culminating chapters are packed with excitement. As for the "This Is Your Life" opening and closing sequences, this brings the show bang up to date. The film's a box-office block-buster.

Points of Appeal.—Jolly and thrilling tale, versatile and popular cast, skilful treatment, realistic backgrounds, provocative title and U certificate.

Where the Boys Are

MGM. American (A). CinemaScope. Photographed in Metrocolor. Featuring Dolores Hart, Yvette Mimieux and George Hamilton. Produced by Joe Pasternak. Directed by Henry Levin. Screenplay by George Wells. Director of Photography, Robert Bronner. Music by George Stoll. 99 minutes. Release May 21, 1961

ROMANTIC comedy melodrama, titivated by songs and finely photographed in CinemaScope and Metrocolor. Adapted from Glendon Swarthout's novel, it covers the "goings-on" of students who invade Fort Lauderdale, Florida, every Easter, mainly to sow wild oats. There are four contrasting, yet confluent, tales within its zippy frame and one, bordering on tragedy, artfully flashes a warning light in what could easily have been an immorality play. Its up-and-coming young stars really do their stuff, while authentic bar, apartment, beach and street backgrounds firmly underline its gay, tender and stark moods. The show's loaded with feminine and teenage appeal. Very good general booking.

Story.—It is Easter and students of both sexes are flocking from the North to Fort Lauderdale, Florida, for fun and games. The girls include Merritt, a serious miss, Melanie, a flighty bit, Tuggle, a lanky, good-humoured wench, and Angie, an easy-going sort. Tuggle and TV Thompson, a sartorially eccentric youth, become friendly, Merritt and Ryder Smith, a wealthy student, team up, and Angie and Basil Demotomes, goggle-eyed leader of a jazz group, get acquainted, but Melanie plays the field. On their last night, the three couples make a date, but while at a swank restaurant TV shows interest in Lola, star of an aquatic act. There is a scene, the boys plunge into the tank and Tuggle takes umbrage. Later, she receives a call for help from Melanie, attacked by phoney students, and immediately contacts Merritt and Ryder, who are about to go off the rails. They save Melanie from a fatal accident as she wanders, dazed, along the highway and her near squeak reconciles Tuggle and TV. At the fade-out, Basil and Angie are holding hands, and it's obvious that Merritt and Ryder will ultimately marry.

Production.—The picture concentrates on Fort Lauderdale, "clearing house" for young guys and dolls, but the fact that Melanie is roughly handled by "wolves" and not undergraduates enables the "student body" to keep its nose clean. Dolores Hart admirably suggests the alert, independent Merritt; Yvette Mimieux displays exceptional emotional ability as the unstable Melanie; Paula Prentiss is a natural comedienne as "alpenstock" Tuggle; and disc favourite Connie Francis easily meets acting and vocal demands as Angie. George Hamilton is, perhaps, a trifle stiff as Ryder; but Jim Hutton amuses as the oddly garbed TV; and so does Frank Gorshin as the bespectacled Basil. The exuberant opening and the tank sequence, during which Lola, portrayed by curvaceous Barbara Nichols, performs, create plenty of laughs, Melanie's subsequent playing with fire strikes a salutary note, but the "everything is hunky-dory" finale restores jolly initial equilibrium. "Where the Boys Are" will certainly attract the girls.

Points of Appeal.—Clever composite story, attractive young players, strong sense of humour, moral angle, sharp dialogue, songs, title, CinemaScope and Metrocolor.

Madison Avenue

Twentieth Century-Fox. American (U). CinemaScope. Featuring Dana Andrews, Eleanor Parker and Jeanne Crain. Produced and Directed by Bruce Humberstone. Screenplay by Norman Corwin. Director of Photography, Charles G. Clarke. Musical Director, Harry Sukman. 94 minutes. Release April 24, 1961

BIG BUSINESS melodrama, based on Jeremy Kirk's novel, "The Build-up Boys." Photographed in CinemaScope, it concerns a slick operator who uses women to further his own ends, but ultimately lets his heart dominate his head and acquires both integrity and an attractive wife. The tale, which follows a rat-race through executive suites, has point, but although two of its leading characters are women, cleverly portrayed by Eleanor Parker and Jeanne Crain, it is not, oddly enough, particularly strong in feminine appeal. Its star values should, however, keep it well clear of the red. Good "double bill."

Story.—Clint Lorimer, a wily advertising man, determines to seize the massive Associated Dairies account from his boss, J. D. Jocelyn. Through Peggy, a live-wire journalist, Clint meets Anne Tremaine, owner of a moribund advertising agency, and persuades Anne to make him her partner. Anne falls for Clint, but he uses her, as well as Peggy, for personal gain. Clint then cultivates Ames, a nitwit who has inherited the presidency of a Dairies' subsidiary, and, thanks to Clint, Ames, now keen on Anne, is made president of the major company. Ames shocks Clint by retaining the Jocelyn agency, but Clint subsequently grabs the account by trickery, and loses Anne's respect. Peggy, too, cold-shoulders Clint, but finally Clint deflates Ames and comes to terms with himself and Jocelyn. Peggy, satisfied that Clint has experienced a change of heart, accepts his hand in marriage.

Production.—The picture, which peers closely through top-office keyholes, clearly reveals how career "boys and girls" operate and the revelations, although a trifle technical, contain both comedy and drama. Dana Andrews is in his element as the "fly," grey flannel-suited Clint; Jeanne Crain shows spirit, as Peggy; Eleanor Parker convincingly acquires elegance and a lush wardrobe as Anne; Eddie Albert and Howard St. John score as sawdust tycoon Ames and slick Jocelyn respectively; and Kathleen Freeman amuses as a not so blue-stocking secretary. The script makes little provision for sentiment, but the diamond-cut-diamond board room shenanigans, staged against realistic backgrounds, have a certain fascination. Put another way, its book's reasonably well-balanced.

Points of Appeal.—Straightforward story, stars, incisive dialogue, suitably varied settings, CinemaScope and U certificate.

Tess of the Storm Country

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Colour. Featuring Diane Baker, Jack Ging and Lee Philips. Produced by Everett Chambers. Directed by Paul Guilfoyle. Screenplay by Charles Lang. Director of Photography, James Wong Howe. Music by Paul Sawtell and Bert Shefter. 7,563 feet. Release April 17, 1961

ROMANTIC melodrama, suggested by Grace Miller White's perennial best-seller. Finely photographed in CinemaScope and De Luxe Colour, it shows how two happy marriages spring from feuding among America's remote rustics. The tale, larded with religion, is a bit old-fashioned, but nevertheless expresses much popular sentiment, contains apt comedy asides and has varied action. Definitely a "U," despite one heroine's defection from the strait and narrow, it'll entertain the majority. Good "second."

Story.—Fred Thorson, a testy old fellow, and Eric, his veterinary surgeon son, wage war on Mr. Foley, proprietor of a chemical plant which is polluting the river, and Mike, his son. The Thorsons and other farmers also have it in for the Graves, members of a Mennonite sect, who sold Foley the land. John Faulkner, a homesteader, is killed just before Tess MacLean, a comely Scot, arrives from her native land to marry him. Tess, accompanied by her Uncle Hamish, a sea captain, is met by Peter, Graves' son, and Eric. Tess, now owning Faulkner's farm, soon becomes embroiled in the feud, but more than holds her own. Finally, Teola, Graves' daughter, and Mike have to get married, Fred, assisted by Hamish, blows up Foley's plant, and Tess, rejecting Eric's advances, settles for Peter.

Production.—The picture tosses Mennonite puritanism, Fred's irascibility, Eric's and Peter's rivalry for Tess and Mike's and Teola's premarital fling into the melting pot and brings the mixture slowly to the boil over an open fire. Diane Baker is not too sure of her Scots burr, but otherwise makes a pretty and spirited Tess; Jack Ging and Lee Philips score as Peter and Eric; Nancy Valentine and Bert Remson are adequate as Teola and Mike; and veterans Wallace Ford, Robert F. Simon and Archie Duncan also do their stuff as Fred, Graves and Hamish. The brew, stirred by a competent cast and served against delightful scenery, should satisfy most audiences.

Points of Appeal.—Straightforward tale, resourceful players, strong feminine angle, penultimate excitement, title, CinemaScope, De Luxe Colour and U certificate.

PROSPER WITH ANGLO!

The Taste of Ashes

Warner-Pathe. American (U). Featuring Richard Long, Arlene Howell and Isobel Elsom. Directed by Leslie H. Martinson. 47 minutes. Release April 24, 1961

CRIME melodrama, with New Orleans backgrounds. It tells how a detective solves the mystery of his partner's death by exposing a skeleton in a wealthy family's cupboard. The plot has comedy and romance, as well as suspense, and moves briskly to a showmanlike climax. Definitely a tasty and potent capsule. Good "second."

Story. — Rex Randolph, a private eye, learns that Sam Jenkins, his partner, has been murdered in Pelican Point, a fashionable New Orleans suburb. He immediately investigates and is sure that Serene Delastone, a widow who controls the town, and her daughters know more than they are prepared to tell. Melody Lee Mercer, Rex's pretty secretary, Cal Calhoun, a police officer, and Kenny Madison, a law student, cooperate with Rex and in the subsequent battle of wits against the Delastones Rex makes startling discoveries and traces Sam's killer.

Production.—The picture, which has humour, heart interest and tension, skilfully compresses its main ingredients into a compact and holding screen play. Richard Long contributes a smooth performance as Rex; Arlene Howell is a pert Melody; and Isobel Elsom impresses as the domineering Serene. Its supporting players also register. Moreover, the settings are widely varied, and "beat" music is an added attraction.

Points of Appeal.—Taut tale, competent cast, slick direction, humour, thrills, handy footage, and U certificate.

Panama Sal

Eros. American (U). Naturama. Featuring Elena Verdugo, Edward Kemmer and Carlos Rivas. Produced by Edward J. White. Directed by William Witney. Director of Photography, Jack Marta. 58 minutes. Release May 1, 1961

ROMANTIC comedy, with occasional songs. Photographed in Naturama, it covers the spectacular rise to stardom of a spirited "canary" who has two strings to her bow. The story is transparent, but tireless team-work by resourceful young players against colourful night club and lush apartment backgrounds keeps its modest end well up. Reliable "second."

Story.—When socialite Patricia Sheldon postpones her wedding to millionaire playboy Dennis P. Dennis, the latter and his pals, Peter and Barry, take off for Panama. Following a forced landing, they visit a waterfront cafe and Dennis falls for Sal Regan, a budding singer. Eventually Sal accompanies Dennis to Hollywood so that he can groom her for stardom. Meanwhile, Patricia becomes very friendly with her Paris dress designer, Count Moray. Sal's training is hectic and the arrival of Manuel Ortega, an admirer from Panama, complicates matters, but Dennis and Manuel make a deal that Manuel will return to Panama alone if Sal succeeds. Sal's opening performance is acclaimed and Manuel gallantly steps aside. Sal winds up in Dennis's arms, and Patricia settles for Moray.

Production.—The picture's inconsequential tale threads its way smoothly through Panama's and Los Angeles' night spots, punctuates comedy with song, and culminates in a rousing free-for-all. Elena Verdugo displays both energy and talent as Sal; Edward Kemmer and Carlos Rivas register as rivals Dennis and Manuel: and Harry Jackson and Joe Flynn make effective stooges as Peter and Barry. The actual fade-out is abrupt, but nevertheless happy.

Points of Appeal.—Lively, if slight, tale, engaging cast, feminine angle, tuneful songs, handy footage, Naturama and U certificate.

Les Bonnes Femmes

Contemporary. French (X). Featuring Lucile Saint-Simon, Clothilde Joano and Mario David. Produced by Robert and Raymond Hakim. Directed by Claude Chabrol. Scenario by Paul Gegauff. Director of Photography, Henri Decae. Music by Paul Misraki. 102 minutes. Release not fixed

RESTLESS, yet intriguing, French romantic comedy melodrama, with English sub-titles. It's about four young Parisian shopgirls who seek adventure, but get more than they bargained for. The script has no set pattern, but director Claude Chabrol, aided by a clever cast, establishes clear continuity. Its vignettes, displayed against zoo, swimming pool, restaurant, striptease joint and rustic settings, are subtly linked, while the authentic backgrounds amplify both the fun and tragedy. Very good off-beat art house and commercial hall booking.

Story.—Jane, Rita, Jacqueline and Ginette, working girls, are employed by Mr. Belin, smarmy owner of an electrical appliance store. Jane is engaged to Andre, a young conscript, but her longing for life and laughter results in her encouraging middle-aged men on the quiet. Jacqueline, innocent, is pursued by Ernest, a black-goggled motor-cyclist. Ginette, the eldest, secretly spends her evenings singing in a low-life haunt. Rita thinks she has found happiness with Henri, son of a provincial shopkeeper, but his petty family defeat her. Eventually, Ernest dates Jacqueline, but he rapes her and she dies.

Production.—The picture, like so many French films, depicts life as it is and wisely seeks no moral. Bernadette Lafont, Lucile Saint-Simon, Clothilde Joano and Stephane Audran flawlessly portray Jane, Rita, Jacqueline and Ginette, but each one has quirks of her own and the four merge into a fascinating composite character. The men, representing colourless chaps, comfortably off curb-crawlers and the homicidal maniac, too, are skilfully drawn and pair off with the girls in circumstances that boldly underline the highlights. The sharply cut Paris kaleidoscope is powerfully illuminated by a naked flame.

Points of Appeal.—Down-to-earth story, clever characterisation and direction, realistic staging and obvious exploitation angles.

The Adventures of Remi

Compton. French (U). Photographed in Eastman Color. Featuring Joel Flateau, Jacques Mouliere and Simone Renant. Produced by Robert Amon. Directed by Andre Michel. Story by Hector Malot. Director of Photography, Robert Juillard. Muscial Director, Marc Lanjean. 84 minutes. Release not fixed

INGRATIATING juvenile Eastman Color comedy drama, a French production given English dialogue. It concerns a small boy, separated from his folk by a scheming uncle, who, following many adventures on the Continent and in England with a wandering minstrel, is finally claimed by his fond mother. Joel Flateau contributes a minor tour de force as Remi, while the late 'nineties backgrounds definitely have charm. Tear compelling and laughter raising, the opus will entrance kids and warm grown-ups' hearts. Good family "programmer."

Story.—Remi, a seven-year-old, sold by a wicked uncle, and Vitalis, an old trouper, and his performing animals tour the Continent. When Vitalis dies, Remi and Mattia, a young friend, join forces and visit London searching for Remi's mother, Mrs. Milligan. They meet Driscoll, an unscrupulous fellow in the pay of Remi's uncle, who aims to grab Remi's inheritance. Despite Driscoll's villainy, Remi and Mattia outwit him. Finally, the police arrest the scoundrel, Remi and Mrs. Milligan are reunited, and Mattia and Capi, Remi's pet poodle, also come under Mrs. Milligan's wing.

Production.—The picture, captivating "once upon a time" with Dickensian touches, makes the most of the performing animals sequences, yet never lets them overshadow the essential, small-boy interest. Joel Flateau obviously enjoys himself and neatly keeps the lachrymose in check as Remi; Jacques Moulieres scores as Mattia; and Gino Cervi displays appropriate flourish as Vitalis. Its supporting players, too, capture the play's mood. The Christmasy happy ending is most effective, its backgrounds are suitably varied, and the songs tickle the ear.

Points of Appeal.—Enchanting tale, clever young star, colourful staging, compelling family angle, Eastman Color and U certificate.

Aphrodite, Goddess of Love

BLC British Lion. Italian (A). Totalscope. Photographed in Ferraniacolor. Featuring Belinda Lee, Jacques Sernas and Massimo Girotti. Directed by W. Tourjansky. Screenplay by Damiano Damiani. Director of Photography, Rodolfo Lombardi. Musical Director, Carlo Savina. 86 minutes. Release not fixed

TRIANGLE melodrama, with an ancient Greece facade. Spoken in English and given Totalscope-and-Ferraniacolor presentation, it hinges on rivalry between Praxiteles, the famous Greek sculptor, and a handsome Macedonian officer for the former's beautiful model. The opening sequences impress, but early promise of mighty spectacle is not fulfilled, and it peters out on a noveletish note. Mainly a talking piece, "Aphrodite, Goddess of Love" will send most fans to sleep. Very moderate title and star booking.

Production.—The picture seems set at the start for some awe-inspiring battle sequences, but all that transpires is a few orgy scenes and Iride's brief period as the forces' favourite. Belinda Lee looks the part and seizes the few acting chances as Iride; but Massimo Girotti fails to handle the mallet and chisel convincingly as Praxiteles; and Jacques Sernas is only seen at the beginning and end as Luciano. The Totalscope-and-Ferraniacolor photography leaves nothing to be desired, but the wide-screen and colour merely emphasise the poverty of the film's script.

Points of Appeal.—Star and title.

The Captive

Compton. French (X). Featuring Cathernie Sola, Michel Subor and Georges Poujouly. Produced by Gilbert de Goldschmidt. Directed by Jean Kerchbron. Screenplay by Maurice Clavel and Francois Rauber. Music by Francois Rauber. 81 minutes. Release not fixed

"ON-THE-RUN" melodrama, set in France during the Liberation. It concerns a deserter, pursued by both the Germans and the Maquis, who finds romance with a young French girl before the Nazis capture him near the Franco-Spanish border. The cast and director make the most of their slender chances, but each is ultimately defeated by a vague and interminable script. Few will know what the film's all about and less will care. Doubtful booking.

Production.—The picture pleads for those who changed sides during the war, but fails to employ lucid, let alone compelling or exciting, terms. Michel Suber has his moments, although he wins little sympathy, as the mixed-up Andre, and Catherine Sola convinces as the sexually aroused Catherine. The supporting players, too, seize the few opportunities offered by the uneven script. Its opening scenes have tension, the love's awakening sequences are tender and the climax is at once taut and tragic, but the wide intermittent gaps, loosely bridged by English subtitles, destroy continuity.

Points of Appeal.—Provocative title and possible exploitation angles.

Film Finance and Insurance

HOWARD HASTINGS

58 Park Street · London · W.1. *Mayfair 5730*

YOUR FILMS

—continued from page 15

miles every record on the Rank and the Granada Circuits, and its first week out wasn't even a holiday one! When it opened at Studio One, Oxford Street, on December 23, many thought it merely a kids' holiday attraction, but it did a burster until March 23, the date fixed for "One Hundred And One Dalmatians" (Disney). The triumphant three months' season proved its universal appeal, since confirmed by its mighty achievements in London's suburbs.

\+ + +

"THE REBEL" (Warner-Pathe—British) has so far beaten the "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian) and the "Saturday Night And Sunday Morning" (BLC—British Lion Bryanston—British) figures, but I must remind you that its supporting feature is "The Royal Tour Of India" (Warner-Pathe). Information I've gleaned from the circuits and individual exhibitors indicates that the pulling powers of both films are about equal. In other words, the programme's magic coupling.

\+ + +

THERE ARE first-rate accounts of "The Grass Is Greener" (Rank-Universal—Technirama—British). The comedy, brilliantly acted by an all-star cast, has an air of sophistication, yet is appealing to the masses every bit as much as the carriage trade. In fact, some of the most striking returns have come from industrial houses.

\+ + +

"CIMARRON" (MGM—CinemaScope) did steady business, despite fierce competition and finished well on the right side. It should do even better once it gets into the long grass.

\+ + +

I UNDERSTAND "The Rat Race" (Paramount), the comedy melodrama co-starring Tony Curtis and Debbie Reynolds, has made a satisfactory start. It's a film likely to profit from word of mouth advertising.

\+ + +

"MR. TOPAZE" (Twentieth Century-Fox—CinemaScope—British) took a beating from the press, but has refused to lie down.

\+ + +

THERE WAS no rush for "Five Golden Hours" (Columbia—British). The comedy has an intriguing title, plus star values, but a damp squib script.

\+ + +

"THE FIERCEST HEART" (Twentieth Century-Fox—CinemaScope), an outdoor melodrama set in middle 'eighties South Africa, has so far failed to set the box-office alight.

\+ + +

MELODRAMAS dealing with the Royal Northwest Mounted Police are usually a safe bet, but "The Canadians" (Twentieth Century-Fox—CinemaScope—British) is paying very short odds. The reason seems obvious — after the event—an unexciting title.

TRADE SHOWS

LONDON

April 17:
Captain Falcon—Adventurer. Archway. Celluloid. 10.30 a.m.
World by Night (X). Warner-Pathe. Warner. 10.30 a.m.
Little Shepherd of Kingdom Come. 20th Century-Fox. Own Theatre. 2.30 p.m.

April 18:
One Hundred and One Dalmatians. Walt Disney. Studio One. 10.30 a.m.
Mining Review No. 9, 14th Year. Data. Celluloid. 10.30 a.m.
Jet Over the Atlantic (A). Warner-Pathe. Corner Cinema, Soho Square. 2.30 p.m.

April 19:
Payroll. Anglo Amal. Studio One. 10.30 a.m.
The Curse of the Werewolf (X). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.
Double Trouble. 20th Century-Fox. Own Theatre. 2.30 p.m.

April 20:
Macbeth. British Lion. Studio One. 10.30 a.m.
The Shadow of the Cat (X). Rank. Own Theatre. 2.30 p.m.

April 21:
All Hands on Deck. 20th Century-Fox. Rialto. 10.30 a.m.

MANCHESTER

April 20:
Payroll. Anglo Amalgamated. ABC, Deansgate. 10.30 a.m.

LATE EXTRAS (LONDON)

April 14:
Nearly a Nasty Accident. British Lion. Columbia. Shaftesbury Avenue. 10.30 a.m.
Stories from Lakeland. United Artists. Own Theatre. 8.30 a.m. (Reg. only.)
Bal de Nuit (X). Gala. Cinephone, Oxford Street, 1.45 p.m.

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The IDEAL KINEMA

Supplement to Kinematograph Weekly

New light on lighting

by 'LUMINAIRE'

SINCE each year sees so many changes and improvements in lamp production and methods of light control, keeping up to date with present-day progress in lighting techniques is no easy task.

A visit to the Electrical Engineers' Exhibition, however, enables those concerned with the installation and maintenance of lighting services to keep abreast of contemporary practice in a field which so directly concerns both the engineer and the artist.

Competition in price and design is now so fierce that only the strong are able to survive, and this entails the maintenance of high standards of quality production. Engineering design, aesthetical appearance and functional performance are all of such related importance that the majority of lighting firms now employ specialist staff for each of these fields.

The result is seen in the vast variety of readily available lamps and lighting units produced by an industry which never seems to be short of new ideas.

Acceptable colour

Ever hopeful of producing a fluorescent lamp the colour of which will be universally acceptable for general purpose use, AEI Lamp and Lighting now offers "Kolorite" tubes in 40 and 80 watt ratings. These are stated to have colour rendering characteristics very close to noon sunlight and, from studied observation of materials of different hues, the firm's claim is well justified.

The double-coated Colour 34 fluorescent lamps produced by Philips Electrical perform in a similar way. Each of these new lamps, however, has a lower luminous efficiency than the familiar "White" and "Warm White" types, and this fact must be considered if they are used as replacements in existing fittings.

Another advance in fluorescent lamp production, which offers savings in both initial and running costs is the Atlas "Super-8" circuit. This comprises two 8 ft. 85 watt fluorescent tubes, which operate on one set of control gear. Luminous efficiency is the highest yet achieved in this group of light sources, and as low-loss control gear is used, the two tubes have an overall loading of 205 watts and a total light output (ATL values for White) of 12,600 lumens.

These new lamps will be found of great advantage for cornice and luminous ceiling lighting and in interiors where large ceiling or pendant fittings do not appear incongruous. Another new 8 ft. fluorescent lamp introduced into this country by Troughton and Young is rated at 110 watts, and has a light output (ATL for White and Warm White) of 7,900 lumens. These can be used with single and twin lamp battens, having industrial reflectors or opal plastic diffuser covers.

Careful selection of fluorescent powder particles and the use of a new water soluble binder process has led to a GEC announcement in respect of increase of luminous efficiency of its 8 ft. 125 watt fluorescent tubes.

Renewed interest

There appears to be renewed interest in the circular fluorescent lamp, marketed by Philips in 22 watt—8¼ in. dia., 32 watt—12 in. and 40 watt—16 in. ratings, and a number of firms exhibited appropriately designed diffusing type fittings with concealed control gear. Courtney Pope has designed a series of three Perspex disc "Hexagon" shapes suitable for ceiling or wall mounting. A new Philips circuit comprises a 16 in. dia. fluorescent tube, a filament-heating transformer and a 70 watt tungsten ballast lamp (silicate bulb, bowl silvered or internal spotlight reflector).

Fluorescent fittings which are assembled from a basic spine and a number of standard equipment parts continue to be featured by the majority of the lighting firms. Many of the original ranges have been modified or completely redesigned and include new features to facilitate ease of installation and maintenance.

It is now accepted practice, for instance, to embody alternative fixing centres in the back channels. Most firms offer the alternative of quick-start or starter switch (low power loss) control gear and the ranges cater for single or twin 4ft., 5ft. and 8ft. lamps. Some firms offer convertible fittings for 2ft. lamps and some cater for 3-lamp operation.

The special features of the Philips "Streamlite" range are the small cross-section of the standard batten and the provision of cut-off screens for use with reflector fluorescent lamps. There is also a wide variety of diffused attachments enabling easy conversion of channels into decorative lighting elements.

The new Crompton "Crompark" units which



A tungsten lamp pendant in the Executive range marketed by GEC

are packaged complete with lamps, form a well-designed series of low cost high performance luminaires suitable for 230-250V AC supplies. Reflectors or diffusers are easily attached and the latter can be hung down or completely detached for replacements and cleaning.

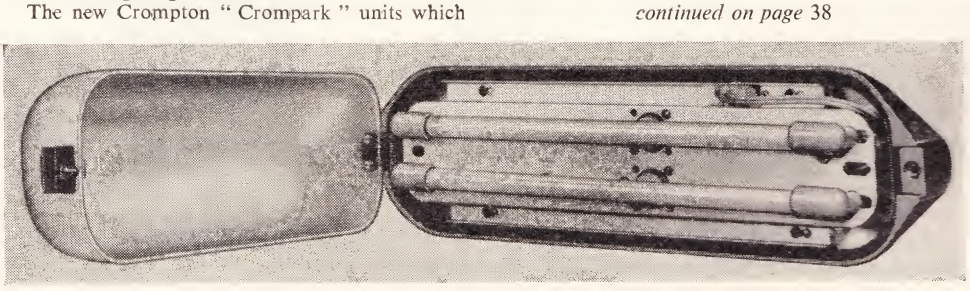
The Atlas "Atlantic 2" range incorporates many new ideas such as ready-wired lampholders, snapfit fused terminal blocks, and plates for facilitating continuous line lighting.

There are single or twin spine fittings for 40, 80, 85 or 125 watt tubes and a pleasing variety of plastic diffusers and metal or plastic reflectors. All exposed metal is treated with a special "miracryl" finish which, it is claimed, has a better service performance and colour retention than normal stove enamels.

The improved colour emission of the mercury fluorescent "pear" shaped lamps has extended their field of application, and firms are now designing industrial fittings, some of which accommodate the necessary choke control gear.

The Holophane "Widerlite" bulkhead, which

continued on page 38



Bulkhead fitting for two 12 in., 8W fluorescent lamps by Victor Products (Wallsend) Ltd.

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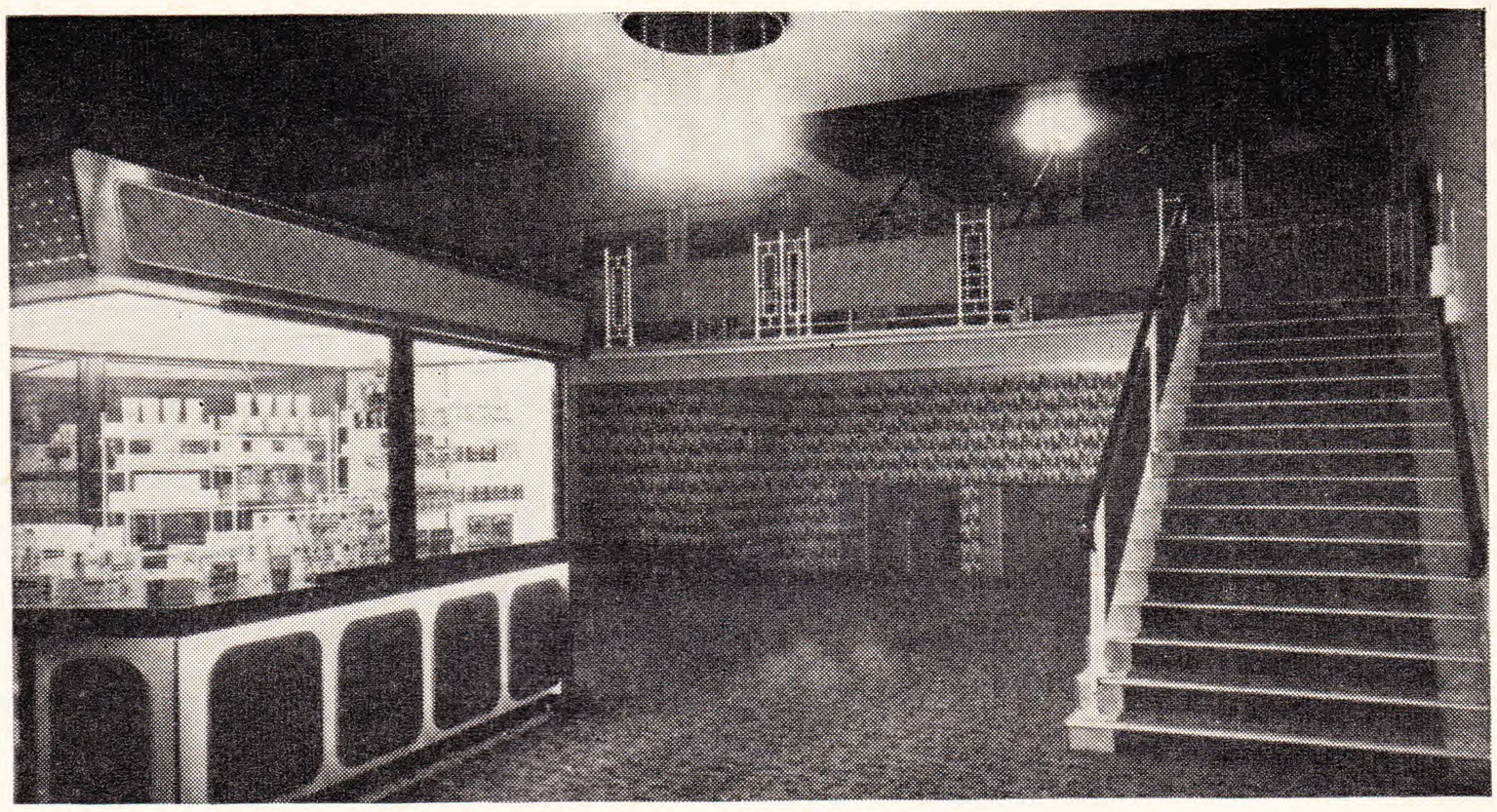
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ODEON, BRADFORD, PRESENTS A FRESH WELCOME

THE Odeon, Bradford, one of a number of CMA theatres throughout the country chosen for extensive "Zing" treatment, has reopened. It was closed for four weeks during intensive reconstruction and modernisation work; the work cost over £20,000.

Chief feature of the Odeon's "new look" is the opening out of the foyer. This meant removing half of the floor space from the old circle lounge.

A dual staircase, running up either side of the foyer, has been erected, meeting on a new bridge which leads to the circle landing. This replaces the former side staircase, affording easier and more attractive access to the circle.

New armour plate doors have been installed at the main entrance and between these and another set of glass doors leading into the foyer itself is the reconstructed paybox.

The new sales kiosk is in the centre of the foyer, surrounded on all sides by a deep pile carpet—red, incorporating a black design—which has been fitted throughout the foyer. All decorations are in contemporary style.

The clean, modern lines of the ceiling are set off admirably by the colour scheme—two shades of blue, a deep French and a lighter Pompadour.

Walls are in flame red and wall panels have been papered in a combination of grey and black. The balustrade has blue leather panels, with rails in black and grey.

New lighting in the foyer is again in contemporary style, showing clusters of lights set in Danish glass.

There are two innovations in the auditorium. The stage lighting has been replaced with a system of new tabs and pageant lighting fixed to the front of the circle. Nine 1,000 watt bulbs are focused on the new screen curtains which are gold colour, and to heighten the effect the proscenium arch around the recently enlarged screen has been painted in gold.

Seating has been re-spaced to allow for the greatest possible audience comfort. This was carried out removing 266 seats.

Boilers have been converted to an oil-burning system, ensuring a constant temperature by means of a thermostat.

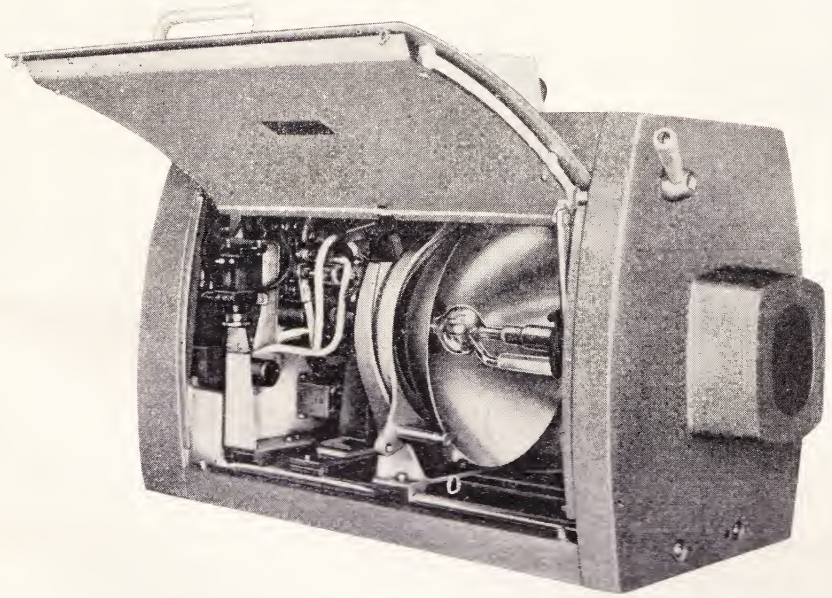
The final touch to the Odeon's "face-lift" was the provision of new uniforms for the staff.

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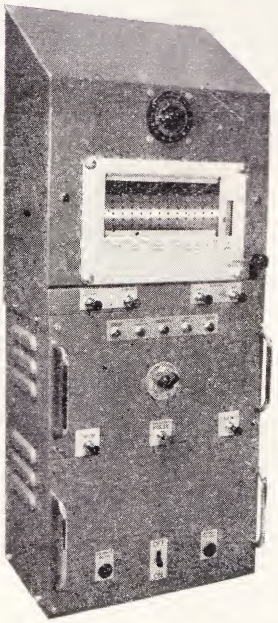
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Talking TECHNICALLY

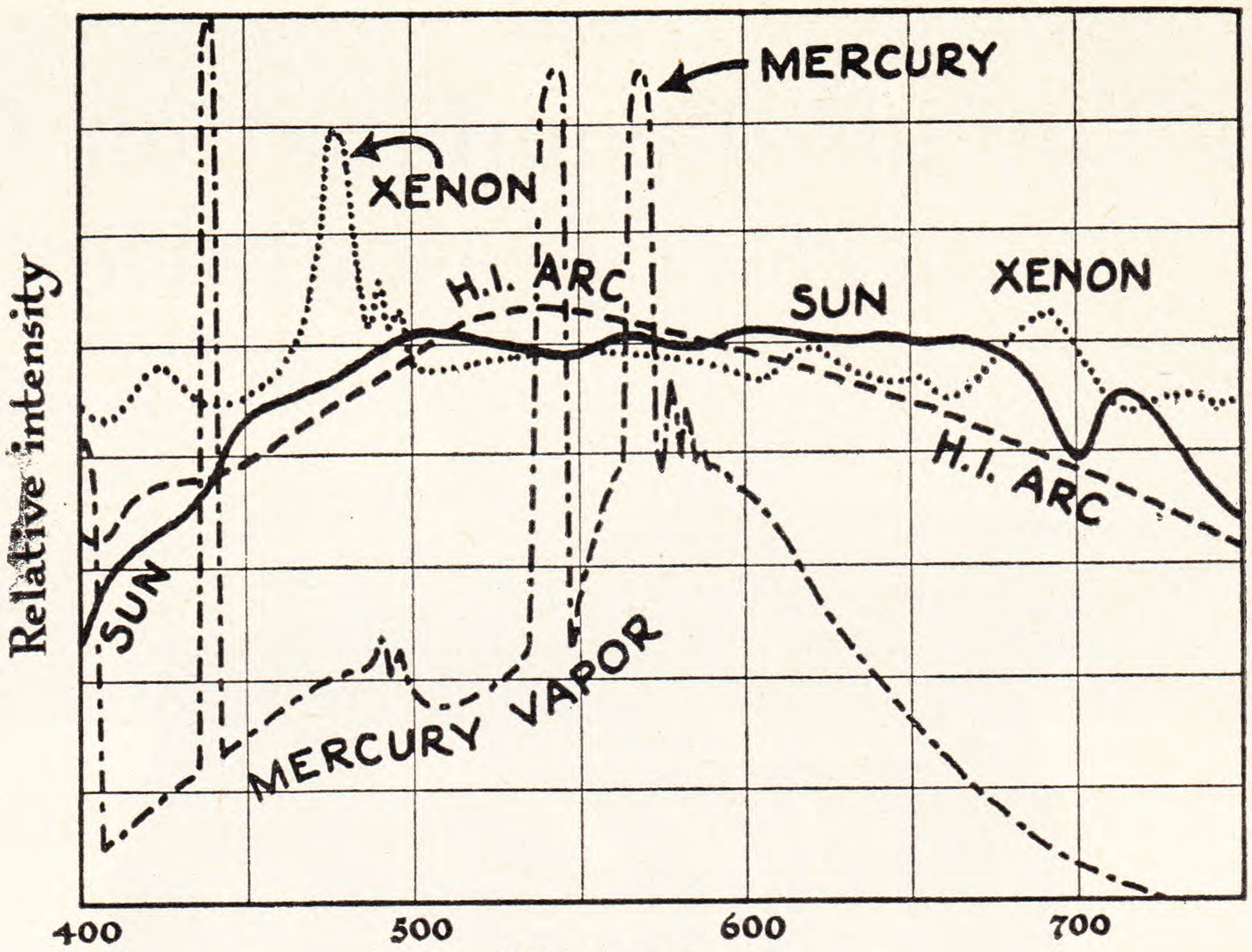
IN the days when carbons of different makes were on the market, we used to imagine that we could tell the difference by the colour of the light on the screen. Ship I always regarded as the whitest; Morganite and Columbia were blue, Siemens were pinkish, and Lorraine green. (I am, of course, referring only to HI carbons.)

Today we have no different makes of carbon to compare, but we have three other light sources to compare with the carbon arc: the tungsten lamp, the xenon lamp and the pulsed mercury lamp. A comparison of the colour of their respective light forms the subject of an important article by Robert A. Mitchell in *International Projectionist*.

The most obvious consideration is that narrow-gauge prints balanced for projection by tungsten lamps look far too cold if they are projected by a carbon arc; conversely, a 35-mm. print that is balanced for arc projection is too warm in colour if it is projected by a tungsten lamp.

In some respects the energy that lies outside the visible spectrum is more important than visible light. All light represents energy, and any energy that is absorbed—in particular by the image on the film—is transformed into heat. The heat generated by absorption of visible light rays we cannot avoid; but heat generated by absorption of the invisible rays is an unnecessary evil to be avoided if it is at all possible.

The emission of various light sources in the visible region is shown in the curves reproduced (the nanometer is a new-fangled Americanism for the millimicron). Real sunlight is a natural choice for the ideal source, and the HI arc closely approximates to this; but both contain a very substantial proportion of infra-red rays, the energy of which is completely wasted so far as the visible picture is concerned, and is harmful in producing unwanted heat.



The light of the tungsten lamp (not shown in this diagram) is far the worst offender in this respect; it actually contains far more infra-red energy than visible light. Except for a peak in the blue region, the visible light from the xenon lamp is not substantially different from sunlight or light from the HI arc; but in another curve (not reproduced) it is shown to peak abruptly in the infra-red between 800 and 1,000 mμ.

Most interesting perhaps is the comparison with the Philips pulsed mercury lamp. Its emission has intense peaks in the violet, blue-violet, yellow-green and yellow, and a smaller peak in the blue; the emission curve tails off at the red end, and there is practically no infra-red.

This fact means, of course, that its light is the "coldest" of any of the sources (the fact that it is pulsed for only two milliseconds at a time probably has little effect on this factor, since it is total energy that counts). A black-and-white print is projected to perfection, but naturally a colour print shows a certain deficiency in red, although the green—always so important a colour is much improved.

A practical demonstration of this fact was given at Photokina, when direct comparison between the arc and the mercury lamp showed that the loss of brightness in the reds was hardly noticeable.

Fortunately, although one can learn to distinguish this imperfect rendering of reds, the public is unlikely to do so. As a technician remarked at a recent BKS meeting, he personally could tell the difference, but he was certain the public would not.—R. H. C.

NEW LIGHT —continued

houses a 50 watt mercury fluorescent source (4,000 hour life) would be found extremely useful for the lighting of side and back entrances, fire escapes, stairs, etc. Another useful application for these lamps is the area illumination of forecourts and carparks; and fittings, open or with Perspex cover bowls, can be supplied for the 80,125,250 and 400 watt MBF/V ratings.

The AEI exhibited a high efficiency (70 per cent.) trough-shape floodlight, containing specular aluminium reflectors. The unit, which is complete with a control gear box, has a maximum beam candle power of over 8,000 candelas, and is useful for the lighting of facades where offset distances are limited.

In view of the numerous indoor and outdoor applications for small, robustly constructed unit head fittings, many firms are now producing units which house miniature fluorescent lamps. Although their initial cost is higher than the tungsten lamp equivalent, running expenses are considerably lower and this is of great advantage where annual burning hours are high.

Usually the fittings house two or three 8 watt fluorescent lamps, and one design accommodates two 21in. 13 watt lamps. Clear, opal, or pearl plastic covers and rubber flanges give the necessary weatherproofing and units are complete with enclosed, switch or quick start, control gear.

The very new Philips "Fantasie" 60 watt tungsten filament lamps have been so designed and shaped that additional diffusing glassware is unnecessary. To support these lamps Harris and Sheldon have been quick off the mark with a very neat and simple range of pendant and wall bracket lampholder spinnings. Although the lamps themselves are dearer than the normal domestic types, cleaning and maintenance costs will be very much less. It may, of course, be possible to use them in existing fittings.

Tungsten

In spite of the many advances in discharge source application there is certainly a keen demand for tungsten lamp decorative fittings and new component assembly ranges have been produced by many of the well-known manufacturers.

The GEC Executive range is a good example of clean line design. featuring alternative shapes of satin finish opal glass diffusers which are combined with metal reflectors, or metal or Perspex skirts to form an aesthetically pleasing series for foyers, offices and restaurants. The pendants are supported by silver-anodised aluminium tubes or steel-reinforced flexibles.

In these days of high operating temperatures, a welcome feature of electrical design is the incorporation of heat resisting rubber insulated cable.

Refreshingly new in conception are the exterior "Lighting Brick" units of C. M. Churchhouse. They can be surface mounted on walls or under canopies and offer designers a new decorative element of light patterning. The "Bricks" are of translucent satin-etched opal glass with moulded surface decoration and there are square, rectangular, hexagonal and and circular shapes.

One new feature in tungsten lamp spotlights was the coloured beam reflector of Courtney Pope. The coloured light is obtained by fitting a tinted glass cylinder between the low voltage lamp and the reflector.

Luminous ceilings still retain their popularity and the most striking advance in this particular form of illumination is the GEC "Infinilite" non-modular suspended diffuser. By means of a simple suspension system of adjustable clip-hangers, it is possible to avoid visible supporting T bars, thus presenting the designer with an unbroken overall luminous element.

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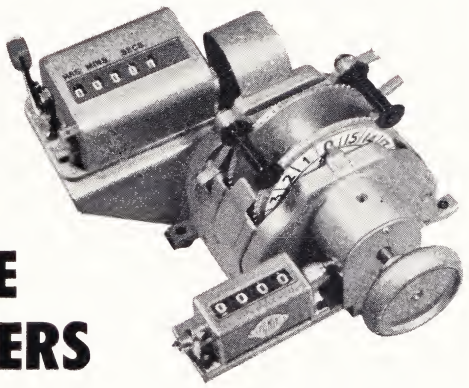
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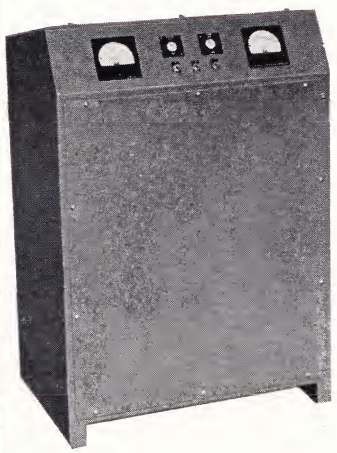
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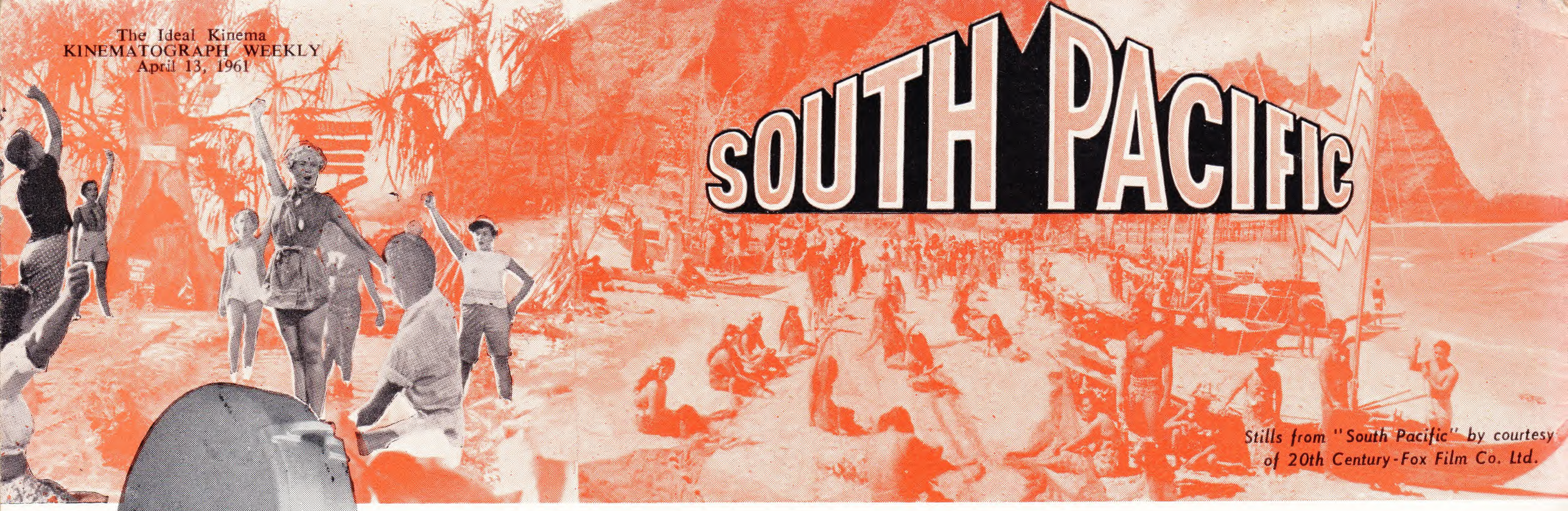
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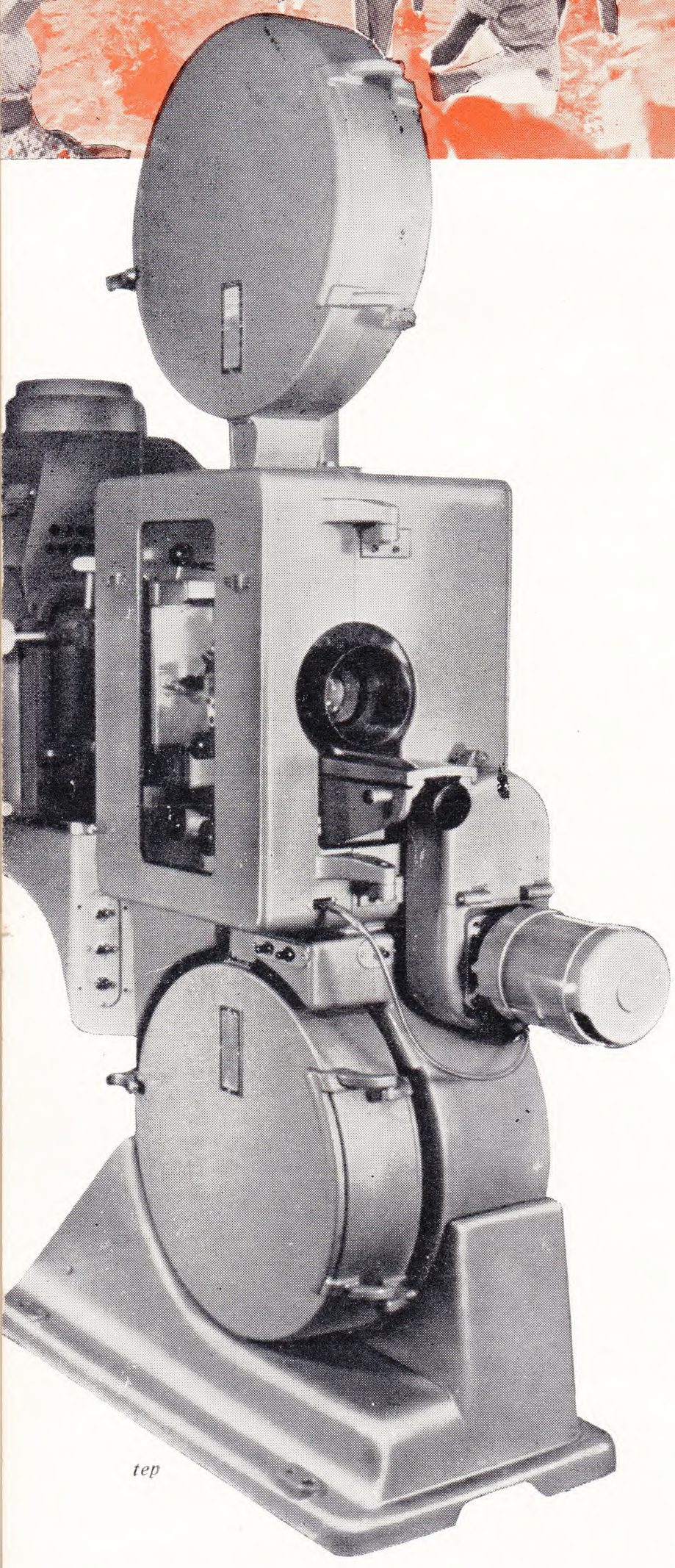
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